MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS

Held in Washington D. C., February 3, 1953

The fifth meeting of the Commission of Fine Arts, during the fiscal year 1953, was held in its Office in the Interior Department Building on Tuesday, February 3, 1953. The following members were present:

Mr. Finley, Chairman,
Mr. Neild,
Prof. Hudnut,
Prof. Belluschi,
Mr. Peets,
Mr. de Weldon,
Mr. Biddle,

also Marion L. Luskey, Administrative Assistant to the Secretary, who was absent on account of illness.

The Commission welcomed the return of Mr. Neild, after an absence of several months because of illness.

The meeting was called to order at 9:30 a.m.

1. APPROVAL OF MINUTES OF PRECEDING MEETING: The Minutes of the Meeting of the Commission of Fine Arts, held on December 12, 1952, were approved.

2. LETTER FROM PRESIDENT TRUMAN: Chairman Finley called attention to President's Truman's curtesy in sending a letter expressing appreciation of the work of the Commission, and said he understood each of the members of the Commission has received a similar letter.

3. MURAL PAINTING FOR THE GENERAL ACCOUNTING OFFICE: Chairman Finley reported that within the past two weeks Mr. Persina, of the Office of Public Buildings, General Services Administration, had called on him at the National Gallery of Art and presented a scrap book, or port folio, containing photographs and newspaper clippings illustrating the work of John Chapman Lewis. Mr. Finley said he felt they indicated that Mr. Lewis is a capable young artist, and that he would not hesitate to recommend him as painter for the proposed

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Mr. Finley, Chairman,
Mr. Weld,
Prof. Hudnut,
Prof. Bellucchi,
Mr. Peabe,
Mr. de Weldon,
Mr. Biddle,

also Marion L. Dudley, Administrative Assistant to the Secretary, who was absent on account of illness.

The Commission welcomed the return of Mr. Weld, after an absence of several months because of illness.

The meeting was called to order at 2:30 P.M.

1. APPROVAL OF MINUTES OF PRECEDING MEETING: The minutes of the meeting of the Commission of Fine Arts, held on December 12, 1922, were approved.

2. LETTER FROM PRESIDENT TRUMAN: Chairman Finley called attention to President's Truman's courtesy in sending a letter expressing appreciation of the work of the Commission, and said he understood each of the members of the Commission has received a similar letter.

3. MURAL PAINTING FOR THE CENTRAL ACCOUNTING OFFICE: Chairman Finley reported that within the past two weeks Mr. Preston, of the Office of Public Buildings, General Services Administration, had called on him at the National Gallery of Art and presented a scrap book, or Port Folio, containing photographs and newspaper clippings illustrating the work of John Chapman Lewis. Mr. Finley said he felt they indicated that Mr. Lewis is a capable young artist and that he would not hesitate to recommend him as painter for the proposed

mural painting in the private office of the Comptroller General.

Mr. Biddle said he had inspected the portfolio, and that he was well satisfied with the work of Mr. Lewis. "His work is excellent. I would therefore recommend him for this particular job because he is an example of a man whose work, as far as one can judge by photographs, was original and provocative and able. He should have a chance to do something."

A brief sketch of the life and work of Mr. Lewis is attached to these Minutes (Exhibit A).

The Commission, thereupon, unanimously agreed to recommend John Chapman Lewis to execute the mural painting in the private office of the Comptroller General, in the General Accounting Office Building, at 5th and G Streets, Northwest (Exhibit B).

4. DESIGN FOR NURSES' HOME, SOLDIERS' HOME: Colonel Alan J. McCutchen, District Engineer, Office of the Chief of Engineers, presented an architectural plan for this building. He said:

> "This morning we want to present to the Commission the proposed architectural plan for the Nurses' Home to be built in the hospital area of the Soldiers' Home. We have General Offutt with us, who is the Commandant of the Hospital there and I think it might be well to have General Offutt give us the background data on the nurses and the peculiar criteria that we have to meet in satisfying their needs.
> (Thereupon, General Offutt made the following statement:)
>
> 'I do not know whether you know it or not, the nursing at the Soldiers' Home Hospital is done by the Sisters of Charity. We employ them to do the nursing. At present we have 18, including the chief nurse. With the expanding of the hospital, we expect to add initially about nine additional Sisters. The old Home which we have there for them now will not accommodate more than those we have at present on duty. So it is necessary to build an expanded home.
>
> 'We have asked the Engineers and the architects to draw up a plan of a home that can be expanded to take further nurses in the event that the hospital is further expanded so that we won't have to be moving from one home to the other.
>
> 'Now, these sisters being of a religious order, certain conditions have to be met in line with their religious instructions and so forth. For that reason, a chapel has to be provided in the home, certain things that you would ordinarily put in a nurses home have to be modified. For instance, instead of a recreation room we have the equivalent but it is not as elaborate, maybe, as you would put in for a bunch of younger women.

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'Another point is that these are all older women. They are not young in line with the nurses that you have in the average hospital. Therefore, situations have to be provided for the living accommodations of older people. We find that from time to time we have to modify our plans in accordance with the religious requirements rather than just ordinary living requirements."

The location of the building was noted on a site plan, which was presented. This was explained by Mr. Merrick of Col. McCutchen's office. He said that, as General Offutt has pointed out, the nurses desire privacy and, on account of their ecclesiastical leanings, do not desire to be mixed with the public. The location for the new Nurses' Home meets their desires. There is no real main entrance to the building; the entrance is to the side. One of the corridors leads to their rooms; another leads to a chapel. It is connected with a ward wing, which ultimately will have 500 patients. We have plans showing details of the type of construction, and these can be explained by the architect, Mr. Porter. Mr. Porter said:

"We decided the last time we were before the Commission that we could keep all the buildings in the same tone, same color, which is the limestone, and in developing this little building I felt it was a home for nurses; and I felt that, instead of having more or less of a monumental effect that we have on the ward wing and some of the buildings that are being built at the present time, there should be a little domesticity.

"So we have tried out several ways. I have taken the upper part of the building in what we call a random limestone with rough faces on it; the main parts here in the smooth limestone, the same as the hospital ward wing, giving a little feeling of home rather than taking it into a monumental scale, cutting the scale down considerably and keeping the same tones and the same color with the hospital ward room which is up in here (indicating).

Professor Hudnut asked if an attempt had been made to express religious character in the building; and, on being informed by the architect that there had not, Professor Hudnut asked, "Should there have been?"

Mr. Porter, the architect, replied:

"As I remember the story, it goes back to the Civil War, a time when we were shy of nurses, and they brought the Catholic Sisters in there to take care of the sick and wounded. They were taken care of so well that after the War, when the regular nurses came back, they would have only the Sisters.

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"There has always been a strange feeling that regular Army nurses might come back and take the place of the Sisters. So I did not feel there was any reason to design anything else but a simple building." Professor Hudnut remarked, "Architecturally you had a chance to do something unique there in expressing character in the design, in recognizing the chapel."

Mr. Porter replied: "That is true. But we are held down so much by our budget. There are lots of things that I would like to do, but we are held down by budget limitations."

General Offutt said: "There is an argument on both sides. We have deliberately tried not to elaborate the idea that this is probably a Catholic Institution. There is some feeling that we occasionally run into among some of the old men that it has been maintained and operated for the Catholics, or something like that."

Professor Hudnut suggested using the term, Christian Institution; and General Offutt thought that to be a good suggestion. He said the nurses want a peaceful, quiet atmosphere.

Mr. Porter pointed out that on the second floor the nurses quarters extends over part of the chapel.

Chairman Finley said he felt such an arrangement might be considered objectionable by the Church; also it might create noises against which there might be complaints. "Are there any further questions?"

Professor Belluschi said, "I think we ought to discuss it; the Commission ought to consider the design a little more. I have only one comment while Mr. Porter is here. I wonder if he is certain that changing that from the informal ashlar treatment of the main body to the more formal, of say the wing or whatever you might call it, whether that is desirable. It seems to me you have already quite a bit of movement there. It seems to me that it deserves more unity, if you had the same type of ashlar carried throughout the building."

Mr. Porter replied: "We originally considered that, but it got to be sort of a monumental thing. I thought we ought to get some domestic character in there."

Chairman Finley asked if that is the only chapel on the grounds.

General Offutt replied: "No, not on the hospital grounds; it will be the only Catholic chapel. We will have a Protestant chapel over in the new building that is being built now."

Thereupon, Colonel McCutchen and his group left the meeting, and the Commission took up consideration of the design in executive session.

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Mr. Neild said: "I think they have a poor plan and a poor design."

Professor Hudnut objected to their having brought it in the form of finished drawings. Chairman Finley suggested that the Commission draw up a list of suggestions; further: "In the letter that we write to them we can say that we are sorry that they sent plans that were already finished rather than sending preliminary drawings."

Professor Belluschi said: "The organization of the plan is not too well conceived. The chapel and the kitchen are in an adjoining area. The circulation is not good and the construction is not clear; further, the selection of the material and its texture should be consistent throughout the building rather than changed in a very arbitrary manner. Half is chapel and half is kitchen; if you could separate them they could come to a much better solution. The plan is the very height of mediocrity. Perhaps it is too late to make them change the design, but these matters should be brought to their attention."

Professor Hudnut suggested the following Resolution, which was unanimously adopted, namely, "That the Chairman write to, whatever the office, and call attention, first, to the fact that they submitted finished blueprints which make it embarrassing for us to criticize, to make alterations; and second, that we are unable to approve the design as submitted; and, third, that Mr. Peets should draft the letter in behalf of the Commission for the signature of the Chairman."

A letter was sent to Colonel McCutchen accordingly (Exhibit C).

5. TOMB OF THE UNKNOWN SOLDIER: Under date of January 15, 1953, a letter was received from Colonel James B. Clearwater, Chief of the Memorial Division, Office of the Quartermaster General, Department of the Army, requesting the advice of the Commission of Fine Arts as to future action that should be taken relative to the Beech Hedge adjacent to the approaches of the Tomb of the Unknown Soldier in the Arlington National Cemetery (Exhibit D).

The hedge was planted some 20 years ago, and called for formal trimming of

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A letter was sent to Colonel McCutchen accordingly (Exhibit D).

5. - TOMB OF THE UNKNOWN SOLDIER: Under date of January 17, 1929, a letter was received from Colonel James B. Ulsworth, Chief of the Memorial Division, Office of the Quartermaster General, Department of the Army, requesting the advice of the Commission of Fine Arts as to future action that should be taken relative to the Bacon Hedge enlargement to the appearance of the Tomb of the Unknown Soldier in the Arlington National Cemetery (Exhibit E).

The hedge was planted some 20 years ago, and called for formal trimming of

the hedge--a horizontal plane at the top and the sides vertical. This was done for a number of years. But because of the drastic trimming many of the beech trees comprising the hedge failed to survive; and it was therefore decided to omit trimming the hedge. The question has now been revived, and advice is desired--

(a) Whether the situation would justify the expense;

(b) Whether the hedge has gone beyond the stage when trimming could be accomplished without permanent injury to the trees.

(c) Since an annual appropriation would be necessary, the question arises whether Congress should be requested to make such an annual appropriation available.

A discussion followed:

MR. BIDDLE: What are the trees?

MR. PEETS: European beech. They haven't been pruned for many years and it will be difficult to get them into shape. The hardest part will be the hemicycles at the cross walk; many of the trees are in bad condition and the curved shape is almost lost. The uneven rise of the land at the various slopes and terraces will increase the difficulty of the operations. It will take a long time to get anything that will remind one of Schoenbrunn.

MR. BIDDLE: Would continuous trimming take care of those difficulties?

MR. PEETS: Yes, in time, but the architect's time schedule is too optimistic. Especially in connection with the larger branches. They should be cut back two feet or so behind the plane of the future hedge surface. Thus the growth will spread and form a good surface texture.

MR. BELLUSCHI (Referring to a 1931 drawing showing the architect's original intention): What happened that these trees grew and these did not?

MR. PEETS: The picture may not be quite correct. Two rows were planted on each side. I assume that it was Mr. Rich's intention that both should be trimmed at the top, but that a vertical trimmed surface should be maintained only on the side toward the axis of the design and at the ends of the hedges.

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MR. BEILHARZ (Referring to a 1931 drawing showing the architect's original intention): What happened that these trees grew and these did not?

MR. BELLUSCHI: Your feeling is that it is necessary to add this touch of formality when it is already so formal?

MR. PEETS: Some features were doubtful from the first. The complications of the plan--the strong slope and the contacts with construction--made it very hard to attain the perfection of finish that is necessary where foliage is used architecturally.

MR. BELLUSCHI: When the setting includes tremendous sweeps of formal space and long allees, there is a place for this sort of thing. But such details as this (referring to drawing) lack the breadth which the situation requires.

CHAIRMAN FINLEY: It is not too late to make a good formal hedge?

MR. PEETS: I think not. I never took care of a tree hedge except one of osage orange on an estate where I was gardener. I trimmed it with a sickle two or three times a year. A beech hedge would not be that simple. But it should be possible to get an effect that is definitely better than the present condition.

CHAIRMAN FINLEY: Apparently it is the concensus that we recommend to the Cemetery officials that the original plan of the architects, showing formal hedges, be carried out as nearly as possible.

A motion to that effect was made by Mr. Peets, seconded by Mr. Hudnut, and adopted. The Chairman asked Mr. Peets to prepare a draft for a letter.

The letter was drafted and a report was sent by the Chairman to Colonel Clearwater accordingly (Exhibit E).

6. CONGRESSIONAL LEGISLATION: Chairman Finley brought to the attention of the Commission the following Bills that have been introduced in Congress:

H. R. 452, "A Bill to provide for the establishment of a National War Memorial Arts Commission, and for other purposes." (Exhibit F). It was introduced in the House of Representatives, by Congressman Charles R. Howell, of New Jersey, on January 3, 1953.

Mr. PRINCE: Your feeling is that it is necessary to end this touch of formality when it is already so formal?

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A motion to that effect was made by Mr. Peets, seconded by Mr. Hudnut, and adopted. The Chairman asked Mr. Peets to prepare a draft for a letter.

The letter was drafted and a report was sent by the Chairman to Colonel Glassmeter accordingly (Exhibit E).

6. CONGRESSIONAL LEGISLATION: Chairman Finley brought to the attention of the Commission the following Bills that have been introduced in Congress:

H. R. 4252, "A Bill to provide for the establishment of a National War Memorial Arts Commission, and for other purposes." (Exhibit F).
It was introduced in the House of Representatives, by Congressman Charles R. Crowell, of New Jersey, on January 5, 1933.

H. R. 464, "A Bill to provide for the establishment of a National War Memorial Theater and Opera House, and for other purposes. (Exhibit G). It was introduced in the House of Representatives, by Congressman Carroll D. Kearns, of Pennsylvania, on January 3, 1953.

Chairman Finley said: "Both of these Bills provide for the establishment of a National War Memorial Theater and Opera House and for other purposes. The Howell bill is the one that we discussed before. It is the same bill that was introduced in the last Congress and which we considered at a meeting of the Commission some time last autumn, I think. It provides for the establishment of an opera house, but also a great many other things, and for a Commission which would administer the opera house.

"

The Bill of Congressman Kearns is a much shorter one and conforms to the ideas which I, myself, think would be more practical. I think that the Commission also expressed similar opinion at an earlier meeting that it would be an excellent idea to establish an opera house in Washington and that the Public Buildings Administration would be the agency of Government to build it and administer it. They can lease it for the use of Symphony orchestras and opera and so on. Congressman Kearns proposed that Congress should authorize an appropriation of $25,000 to the General Services Administration for use in preparing a design for building a suitable theater and opera house to be erected on a site in the District of Columbia, to be approved by the National Capital Planning Commission; and the design for the building to be approved by the Commission of Fine Arts."

Chairman Finley suggested that the members study these Bills, for consideration at the next meeting of the Commission.

7. DISTRICT OF COLUMBIA HOSPITAL CENTER: Mr. L. L. Hunter, Assistant Supervising Architect, Office of Public Buildings Service, General Services Administration, submitted a preliminary design for the new District of Columbia Hospital Center, to be erected at the south end of the Soldiers' Home Grounds. He said the new Hospital will absorb three existing hospitals in the city, namely, Garfield, Emergency, and Episcopal Eye, Ear, Nose and Throat.

Mr. Hunter pointed out the location, and phases of the design were discussed in detail. A copy of the discussion is attached hereto and made a part of these Minutes (Exhibit H).

The Commission expressed their appreciation to Mr. Hunter for having submitted these studies in their preliminary stage. Thereupon, on motion properly moved and seconded, the Commission gave general approval of the

H. R. 4944, "A Bill to provide for the establishment of a National War Memorial Theater and Opera House, and for other purposes." (Exhibit G). It was introduced in the House of Representatives, by Congressman Carroll D. Kearns, of Pennsylvania, on January 3, 1933.

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The Commission expressed their appreciation to Mr. Hunter for having submitted these studies in their preliminary stage. Thereupon, on motion properly moved and seconded, the Commission gave General approval of the

design (Exhibit H-1); with the understanding that detailed drawings will be submitted to the Commission some time later.

8. MEMORIAL TO GENERAL PERSHING: The Commission received a letter from Senator William E. Jenner, Chairman of the Senate Committee on Rules and Administration, transmitting a copy of S. J. Res. 5, introduced by Senator Maybank, to provide for the erection of a Memorial to General Pershing in the District of Columbia (Exhibit I).

The Commission briefly recalled the heroic achievements of General Pershing during World War I.

Chairman Finley suggested that a letter be written to Senator Jenner, stating that the Commission of Fine Arts would be glad to see a memorial erected to General Pershing in the District of Columbia, and would appreciate having plans submitted by the American Battle Monuments Commission, when they have arrived at some conclusions as to site and design. A letter was sent to Senator Jenner accordingly (Exhibit J).

9. SHIPSTEAD-LUCE ACT SUBMISSIONS: The Commission considered the following submissions by the Director of Inspection (Building Inspector) of the District of Columbia:

(a) Erect a Parking Lot Attendant's Shelter at 60 Independence Avenue, S. W. (Case No. 1547, submitted January 27, 1953) Approved February 3, 1953.

(b) Erect four signs at 261 Constitution Avenue, N. W. (Case No. 1546, submitted January 26, 1953) Approved February 3, 1953.

(c) New Residence at 1608 Portal Drive, N. W. (Case No. 1544, submitted January 21, 1953) Approved February 3, 1953.

10. OLD GEORGETOWN SUBMISSION: The Commission of Fine Arts considered the following submissions by the Director of Inspection (Building Inspector) of the District of Columbia, referred to them by the "Committee on Old Georgetown":

design (Exhibit K-4); with the understanding that detailed drawings will be submitted to the Commission some time later.

8. MEMORIAL TO GENERAL PERSHING: The Commission received a letter from Senator William E. Jenner, Chairman of the Senate Committee on Rules and Administration, transmitting a copy of S. J. Res. 3, introduced by Senator Maybank, to provide for the erection of a memorial to General Pershing in the District of Columbia (Exhibit I).

The Commission briefly recalled the heroic achievements of General Pershing during World War I.

Chairman Finley suggested that a letter be written to Senator Jenner, stating that the Commission of Fine Arts would be glad to see a memorial erected to General Pershing in the District of Columbia, and would appreciate having plans submitted by the American Battle Monuments Commission, when they have arrived at some conclusions as to site and design. A letter was sent to Senator Jenner accordingly (Exhibit J).

9. SUPERSTAR-LUXE ACT SUBMISSIONS: The Commission considered the following submissions by the Director of Inspection (Building Inspector) of the District of Columbia:

(a) Erect a Parking Lot Attendant's Shelter at 60 Independence Avenue, S. W. (Case No. 1954, submitted January 27, 1953)
Approved February 3, 1953.

(b) Erect four signs at 2021 Constitution Avenue, N. W.
(Case No. 1956, submitted January 26, 1953)
Approved February 3, 1953.

(c) New Residence at 1600 Portal Drive, N. W.
(Case No. 1954, submitted January 21, 1953)
Approved February 3, 1953.

10. OLD GEORGETOWN SUBMISSION: The Commission of Fine Arts considered the following submissions by the Director of Inspection (Building Inspector) of the District of Columbia, referred to them by the "Committee on Old Georgetown":

Erect an 84 square-foot sign at 3289 M Street, N. W. (Case No. O. G. 560, submitted January 27, 1953)

The Commission of Fine Arts referred the case back to the Old Georgetown Committee for recommendations. The Old Georgetown Committee reconsidered the case and approved it, provided that the sign is reduced to 25 square feet on each side, February 4, 1953).

11. FORT BELVOIR: Under date of January 5, 1953, a letter of complaint was received from Major General U. S. Grant 3d, Ret., Chairman of the Joint Committee on the National Capital (Exhibit K) that it is proposed to build a 500-bed hospital at Fort Belvoir, Virginia, of concrete blocks, in the midst of a nice group of "colonial buildings" that had been erected with the advice of the Commission of Fine Arts some 20 years ago, when the place was known as Fort Humphreys.

The Commission referred the matter to Mr. Neild and Mr. de Weldon for a conference with the Commandant, General Scott, and report at the next meeting.

12. FREER GALLERY OF ART: The Commission inspected a number of works of art presented to the Commission by Mr. A. G. Wenley, Director, and approved them (Exhibit L).

13. GOVERNMENT AND ART: The Commission devoted the afternoon to the consideration of the Introduction for the Report on Government and Art, as also the draft of Recommendations of the Commission pertaining to the subject.

Chairman Finley had prepared a comprehensive draft of the Report, copies of which he had sent to the members of the Commission for comment.

Mr. Biddle was strongly in favor of increasing the membership of the Commission by three, who should be paid members and also be entitled to travel expenses.

Chairman Finley said that, in his opinion, it would be detrimental to the future usefulness of the Commission to change its membership in this way; that

Breed on 8¼ square-foot sign at 3269 M Street, N. W.
(Case No. 0. G. 560, submitted January 27, 1953)

The Commission of Fine Arts referred the case back to the Old Georgetown Committee for recommendations. The Old Georgetown Committee reconsidered the case and approved it, provided that the sign is reduced to 2½ square feet on each side, February 4, 1953).

11. POST MORTEM: Under date of January 5, 1953, a letter of complaint was received from Major General U. S. Grant 3d, Ret., Chairman of the Joint Committee on the National Capital (Exhibit K) that it is proposed to build a 500-bed hospital at Fort Belvoir, Virginia, of concrete blocks, in the midst of a nice group of "colonial buildings" that had been erected with the advice of the Commission of Fine Arts some 20 years ago, when the place was known as Fort Humphreys.

The Commission referred the matter to Mr. Reid and Mr. de Weldon for a conference with the Commandant, General Scott, and report at the next meeting.

12. FREER GALLERY OF ART: The Commission inspected a number of works of art presented to the Gomaicion by Mr. A. C. Gerley, Director, and approved them (Exhibit L).

13. GOVERNMENT AND ART: The Commission devoted the afternoon to the consideration of the Introduction for the Report on Government and Art, as also the draft of Recommendations of the Commission pertaining to the subject.

Chairman Finley had prepared a comprehensive draft of the Report, copies of which he had sent to the members of the Commission for comment.

Mr. Biddle was strongly in favor of increasing the membership of the Commission by three, who should be paid members and also be entitled to travel expenses.

Chairman Finley said that, in his opinion, it would be detrimental to the future usefulness of the Commission to change its membership in this way; that

the Commission was created as a body of seven members by Congress in 1910, and for the past 42 years has fulfilled the purpose of its creation, namely, to advise Committees of Congress and Members of Congress individually; the President, and heads of Departments and Agencies of the Government. Chairman Finley said further that he is to appear before the Appropriations Committee of the House of Representatives very shortly regarding the appropriation for the next fiscal year beginning July 1, 1953, and that request is being made to increase the paid staff of the Commission. The letter recently received from President Truman shows that the Commission is doing good work for the Government. Accordingly, it was decided to make no change in the recommendations regarding the Commission.

Several of the members of the Commission had offered recommendations in the form of written statements regarding various sections of the Report. These were discussed during the afternoon. It was finally decided to ask Chairman Finley to complete the draft of the Introduction and the Recommendations, which are to appear in printed form in the forthcoming Report on Government and Art.

14. NEXT MEETING OF THE COMMISSION: The Commission decided to hold their next meeting in Washington on Tuesday, March 10, 1953.

The Commission adjourned at 7:00 p.m.

The Commission was created as a body of seven members by Congress in 1913, and for the past 42 years has fulfilled the purpose of its creation, namely, to advise Committees of Congress and Members of Congress individually; the President, and heads of Departments and Agencies of the Government. Chairman Finley said further that he is to appear before the Appropriations Committee of the House of Representatives very shortly regarding the appropriation for the next fiscal year beginning July 1, 1933, and that request is being made to increase the paid staff of the Commission. The letter recently received from President Truman shows that the Commission is doing good work for the Government. Accordingly, it was decided to make no change in the recommendations regarding the Commission.

Several of the members of the Commission had offered recommendations in the form of written statements regarding various sections of the Report. These were discussed during the afternoon. It was finally decided to ask Chairman Finley to complete the draft of the Introduction and the Recommendations, which are to appear in printed form in the forthcoming report on Government and Art.

14. NEXT MEETING OF THE COMMISSION: The Commission decided to hold their next meeting in Washington on Tuesday, March 14, 1933.

The Commission adjourned at 7:00 p.m.

C O P Y

John Chapman Lewis was born in Washington, D. C., and studied at the Corcoran School of Art to which he returned as an instructor for the year 1949-1950 after service in the Navy and several years of independent study in New York. He received early national recognition when he was included in the group of "Young American Artists" selected by Life Magazine and the Metropolitan Museum.

His work has been included in such national exhibitions as the Metropolitan Museum's "American Painting Today," and the University of Illinois' survey of "Contemporary American Painting."

He was granted a Louis Comfort Tiffany Fellowship in 1950, and has received first awards in painting in regional exhibitions at the Isaac Delgado Museum in New Orleans, the High Museum in Atlanta, the Smithsonian Institution in Washington and the Baltimore Museum.

One-man shows of his work have been held at the Contemporary Art Gallery in New York City, the State Art Gallery in Raleigh, and the Whyte Gallery in Washington.

The North Carolina State Art Society in Raleigh, High Museum of Art, and private collectors have examples of his work. He lives in Washington D. C.

CATALOGUE

Towers of Georgetown 1949; East side Bridge 1949; Bay Nets 1950; Coastal Fishermen 1950; Eastern Shore 1951; Fish and Shrimp 1951; Harbor Fantasy 1952; Red Nets 1952; Shorescape, Chincoteague 1952; Kneeling Fisherman 1952; Festive Wharf 1952. (Total 12).

(Exhibition of Paintings and Drawings by John Chapman Lewis, at the Baltimore Museum of Art, December 14, 1952, to January 18, 1953.)

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

February 3, 1953

Dear Mr. Persina:

The Commission of Fine Arts, at its meeting yesterday, was very glad to approve your recommendation that Mr. John Chapman Lewis should be awarded the contract for executing a mural painting in the office of the Comptroller General. The Committee was very favorably impressed with the reproductions of Mr. Lewis' work and the account of the exhibitions which he has held, particularly in the Baltimore Museum of Art.

Sincerely yours,

Sgd.
David E. Finley,
Chairman.

Mr. C. David Persina
Chief
Design Division
Public Buildings Administration
General Services
Washington, D. C.

def/mfk

cc to: Mr. Caemmerer, Sec., Commission of Fine Arts

EXHIBIT B

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

February 3, 1933

Dear Mr. Persins:

The Commission of Fine Arts, at its meeting yesterday, was very glad to approve your recommendation that Mr. John Chapman Lewis should be awarded the contract for executing a mural painting in the office of the Comptroller General. The Committee was very favorably impressed with the reproductions of Mr. Lewis' work and the account of the exhibitions which he has held, particularly in the Baltimore Museum of Art.

Sincerely yours,

Sgd.
David E. Finley,
Chairman.

Mr. C. David Persins
Chief
Design Division
Public Buildings Administration
General Services
Washington, D. C.

def/mlr

cc to: Mr. Casemeyer, Sec., Commission of Fine Arts

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

February 5, 1953

My dear Colonel McCutchen:

After our meeting with you yesterday, the members of the Commission gave further consideration to the plans for the Nurses Home which you submitted to the Commission. As you no doubt realized from the comments made by the members of the Commission while you were with us, we were disappointed by several features of the plan and feel that with further study Mr. Porter could have arrived at a much better solution.

We feel, however, that the design has several commendable qualities. The general massing seems quite sound, and the building has a pleasant residential scale, derived in part from the small enclosed garden area. In view of the advanced stage of the drawings, we feel that it would be worthwhile to make only the following suggestions:

1. We hope that all the stone work may be of the same type. In our opinion, the harmonious surfacing of the entire building is more important than the appearance of connection with the hospital structure.

2. The service entrance to the kitchen should be screened. We recommend the use of a wall about six feet high, beginning at the northwest corner of the kitchen, running north about eight feet, west 50 to 80 feet, then south at least eight feet. In constructing this wall we think it would be admissable to use flat-surfaced concrete blocks.

3. Deep beds of top soil should be planted along the wall and in the vicinity of the chapel. Vines should be planted against the wall and the building, but, of course, the use of planting as a substitute for the screen wall, above referred to, would not be effective.

Sincerely yours,

Sgd.
David E. Finley
Chairman

**Colonel Alan J. McCutchen**
**District Engineer**
**Corps of Engineers**
**1st & Douglas Streets, N. W.**
Washington D. C.

cc to: Mr. Caemmerer, Sec., Commission of Fine Arts. def/mfk

EXHIBIT C

COPY

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

February 5, 1925

My dear Colonel McCutcheon:

After our meeting with you yesterday, the members of the Commission gave further consideration to the plans for the Nurses Home which you submitted to the Commission. As you no doubt realized from the comments made by the members of the Commission while you were with us, we were disappointed by several features of the plan and feel that with further study Mr. Porter could have arrived at a much better solution.

We feel, however, that the design has several commendable qualities. The general massing seems quite sound, and the building has a pleasant residential scale, derived in part from the small enclosed garden area. In view of the advanced stage of the drawings, we feel that it would be worthwhile to make only the following suggestions:

1. We hope that all the stone work may be of the same type. In our opinion, the harmonious surfacing of the entire building is more important than the appearance of connection with the hospital structure.

2. The service entrance to the kitchen should be screened. We recommend the use of a wall about six feet high, beginning at the northwest corner of the kitchen, running north about eight feet, west 50 to 60 feet, then south at least eight feet. In constructing this wall we think it would be advisable to use flat-surfaced concrete blocks.

3. Deep beds of top soil should be planted along the wall and in the vicinity of the chapel. Vines should be planted against the wall and the building, but, of course, the use of planting as a substitute for the screen wall, above referred to, would not be effective.

Sincerely Yours,

Sgd.
David E. Finley
Chairman

Colonel Alan J. McCutcheon
District Engineer
Corps of Engineers
1st & Douglas Streets, N. W.
Washington D. C.

cc to: Mr. Gammerer, Jec., Commission of Fine Arts. def/mrt

EXHIBIT C

C O P Y

QMGMC 680.35
Arlington N/C

15 January 1953

The Commission of Fine Arts
Interior Department Building
Washington 25, D. C.

ATTN; Mr. H. P. Caemmerer, Secretary

Dear Sir:

The Quartermaster General is currently conducting a study to determine the course for future action relative to the beech hedge adjacent to the approaches of the Tomb of the Unknown Soldier in Arlington National Cemetery.

The hedge was planted incidental to the completion of the Tomb and its approaches, approximately 20 years ago. The architectural design by Mr. Lorimer Rich called for formal trimming of the hedge; the top to form a horizontal plane and the sides to be vertical, and it was so treated. During the initial stage of growth, white the trees were becoming established in their new location, many of them failed to survive and required replacement. It was the opinion of several arboriculturists, who were consulted during this stage, that the original drastic trimming of the trees had been contributory to the high percentage of failures. Therefore, after the initial treatment, full trimming of the hedge was discontinued to allow the trees to become established and to the present time has not been resumed. In consequence, the hedge has retained no visible evidence of the original treatment and is now naturalistic in appearance. The trees composing the hedge are, in general, healthy specimens.

As a result of a recent inspection by landscape architects, the problem of the desirability and feasibility of restoring the hedge to the formalistic treatment as originally designed, has been revived. Resolution of the following elements is considered essential for a basis of future action.

a. Whether from an aesthetic viewpoint, the formalistic treatment would be sufficiently superior to the naturalistic effect, to justify the expenditure of the considerable sum required for the major trimming and for the increased annual costs entailed, if this appearance were to be maintained. Such funds would, of necessity, be included in the budget requests in future fiscal years.

b. Whether the hedge has grown beyond that stage when trimming could be accomplished without permanent injury to the trees.

Mr. Lorimer Rich, the architect of the approaches, was recently contacted through the Office, Chief of Engineers. Subsequent to an informal conference with him at the site, with representatives of this Office and the Office, Chief of Engineers, he furnished the following comments representing his views in the matter:

EXHIBIT D

COPY

CMGMC 650.35
Arlington N/C

15 January 1953

The Commission of Fine Arts
Interior Department Building
Washington 25, D. C.

ATTN: Mr. E. P. Dammeyer, Secretary

Dear Sir:

The Quartermaster General is currently conducting a study to determine the course for future action relative to the beech hedge adjacent to the approaches of the Tomb of the Unknown Soldier in Arlington National Cemetery.

The hedge was planted incidental to the completion of the Tomb and its approaches, approximately 20 years ago. The architectural design by Mr. Lorimer Rich called for formal trimming of the hedge: the top to form a horizontal plane and the sides to be vertical, and it was so treated. During the initial stage of growth, while the trees were becoming established in their new location, many of them failed to survive and required replacement. It was the opinion of several arboriculturists, who were consulted during this stage, that the original drastic trimming of the trees had been contributory to the high percentage of failures. Therefore, after the initial treatment, full trimming of the hedge was discontinued to allow the trees to become established and to the present time has not been resumed. In consequence, the hedge has retained no visible evidence of the original treatment and is now naturalistic in appearance. The trees composing the hedge are, in general, healthy specimens.

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a. Whether from an aesthetic viewpoint, the formalistic treatment would be sufficiently superior to the naturalistic effect, to justify the expenditure of the considerable sum required for the major trimming and for the increased annual costs entailed, if this appearance were to be maintained. Such funds would, of necessity, be included in the budget requests in future fiscal years.

b. Whether the hedge has grown beyond that stage when trimming could be accomplished without permanent injury to the trees.

Mr. Lorimer Rich, the architect of the approaches, was recently contacted through the Office, Chief of Engineers. Subsequent to an informal conference with him at the site, with representatives of this Office and the Office, Chief of Engineers, he furnished the following comments representing his views in the matter:

EXHIBIT D

"These drawings represent the thought of the Fine Arts Commission and myself at the time of the erection of the project. I have just reviewed them again in the light of our conversations at Arlington. My opinion is that the hedge should be cut flat off the top at a height of twenty-seven feet from the finished grade. I would keep this top parallel with the finished grade right down to the road, thus the top will remain in a parallel plane with the finished grade. I would then trim the interior vertical walls of the hedge in the exact location and shape, as shown on the drawings. Of course, the front face of the hedge should be trimmed to the indicated plane, and the openings to the walks by the large semicircle should also be trimmed to the exact plane.

"I realize that this is a somewhat drastic way to treat this hedge after all these years. I also realize that it will be a bit of a shock for a year or two after the trimming because it will take much of the present leaf section out. Pay no attention to this -- the leaves and new shoots will sprout again, as is well indicated where you have already clipped, and in a couple of years we will have the hedge in the fine shape that we originally intended it should be.

"This trimming has been proposed by this Office off and on for years, but we never seemed to be able to get the money. The job is not completed without this trimming. When this trimming is completed, the formality of the entire court will carry up on to the walls of the hedge and within two or three years we will have a handsome and dignified effect worthy of such a shrine.

"Two things are necessary for the success of this undertaking, as you know. The first one is an initial appropriation to do the big job and the second is a continuing appropriation to keep it clipped each year. This should be in the continuing up-keep of the cemetery just as much as mowing the grass and any other such expense."

Consideration of the problem presented and comments and recommendations of the Commission are requested.

Sincerely yours,

Sgd.
JAMES B. CLEARWATER
Colonel, QMC
Chief, Memorial Division

"These drawings represent the thought of the Fine Arts Commission and myself at the time of the erection of the project. I have just reviewed them again in the light of our conversations at Arlington. My opinion is that the hedge should be cut flat off the top at a height of twenty-seven feet from the finished grade. I would keep this top parallel with the finished grade right down to the road, thus the top will remain in a parallel plane with the finished grade. I would then trim the interior vertical walls of the hedge in the exact location and shape, as shown on the drawings. Of course, the front face of the hedge should be trimmed to the indicated plane, and the openings to the walks by the large semicircle should also be trimmed to the exact plane.

"I realize that this is a somewhat drastic way to treat this hedge after all these years. I also realize that it will be a bit of a shock for a year or two after the trimming because it will take much of the present leaf section out. Pay no attention to this -- the leaves and new shoots will sprout again, as is well indicated where you have already clipped, and in a couple of years we will have the hedge in the fine shape that we originally intended it should be.

"This trimming has been proposed by this office off and on for years, but we never seemed to be able to get the money. The job is not completed without this trimming. When this trimming is completed, the formality of the entire court will carry up on to the walls of the hedge and within two or three years we will have a beauteous and dignified effect worthy of even a shrine.

"Two things are necessary for the success of this undertaking, as you know. The first one is an initial appropriation to do the big job and the second is a continuing appropriation to keep it clipped each year. This should be in the continuing up-keep of the cemetery just as much as mowing the grass and any other such expense."

Consideration of the problem presented and comments and recommendations of the Commission are requested.

Sincerely yours,

Sgd.
James K. Vardaman
Colonel, USA
Chief, Memorial Division

CMDMC 630.35
Arlington N/C

15 January 1953

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

February 9, 1953

My dear Colonel Clearwater:

As requested in your letter of January 15th, the Commission of Fine Arts, at its meeting on February 3rd, discussed the questions you raised in connection with the European beach hedges at the Tomb of the Unknown Soldier.

You asked that the Commission advise you as to (1) the importance, from an aesthetic point of view, of maintaining formal hedges; and (2) the practicability of making formal hedges by the use of trees now existing at the site.

As regards your first inquiry, the Commission adheres to its former judgment that formal hedges, as shown by the drawings submitted by the architect, are desirable from an aesthetic point of view. As to the second inquiry, the Commission believes that the existing trees could be so trimmed as to form reasonably satisfactory hedges. We recognize that to make formal hedges of the existing trees will present a difficult problem and that it may be many years before such hedges will approach the beauty of those to be found in Europe. Within about two years, however, after the trees have been trimmed, the hedges should present an appearance superior to that existing at the present time with the present informal planting.

I am enclosing some notes, prepared by Mr. Peets, on the technical factors that would be involved in carrying out the pruning operation referred to above.

For The Commission of Fine Arts:

Sincerely yours,

Sgd.
David E. Finley,
Chairman.

Colonel James B. Clearwater, QMC
Chief, Memorial Division
Office of the Quartermaster
Department of Defense
Washington 25, D. C.

cc to: Mr. Caemmerer, Sec., Commission of Fine Arts.

EXHIBIT E

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

February 9, 1932

My dear Colonel Glasgow:

As requested in your letter of January 15th, the Commission of Fine Arts, at its meeting on February 3rd, discussed the questions you raised in connection with the European beech hedges at the Tomb of the Unknown Soldier.

You asked that the Commission advise you as to (1) the importance, from an aesthetic point of view, of maintaining formal hedges; and (2) the practicability of making formal hedges by the use of trees now existing at the site.

As regards your first inquiry, the Commission adheres to its former judgment that formal hedges, as shown by the drawings submitted by the architect, are desirable from an aesthetic point of view. As to the second inquiry, the Commission believes that the existing trees could be so trimmed as to form reasonably satisfactory hedges. We recognize that to make formal hedges of the existing trees will present a difficult problem and that it may be many years before such hedges will approach the beauty of those to be found in Europe. Within about two years, however, after the trees have been trimmed, the hedges should present an appearance superior to that existing at the present time with the present informal planting.

I am enclosing memo dated, prepared by Mr. Peets, on the technical factors that would be involved in carrying out the pruning operation referred to above.

For The Commission of Fine Arts:

Sincerely yours,

Sgd.
David E. Finley,
Chairman.

Colonel James B. Glasgow, CMC
Chief, Memorial Division
Office of the Quartermaster
Department of Defense
Washington 25, D. C.

cc to: Mr. Cammerer, Sec., Commission of Fine Arts.

C O P Y

Notes on pruning the hedges of European Beech
at the Tomb of the Unknown Soldier.

An established tree hedge should have a surface mat of small twigs. In this case the object of the operation is to form such a mat.

The front plane of the finished hedge should be located at such a distance from the trunks as will save a large part of the existing "brush"—the small sprays at the ends of the branches. It is easier to form the mat out of brush than out of heavy branches. The lower branches, which will lose their terminal brush, should be cut back a foot or two behind the proposed front plane of the hedge. This will permit the new brush, produced at the end of each branch, to spread out and form a larger area of mat in the outer surface of the hedge.

The top plane of the hedge, as first formed, may be several feet below the desired ultimate elevation; it will be easy to gain additional height in later years.

The eastern sections of the hedge, at each side of the tapis vert, are in much better condition for pruning than the upper sections. Many trees at the cross walk, where the hedges break back in half-circles, are in poor shape. At several points it will be hard to get a satisfactory ground line and vertical walls, also to locate and create the top plane.

The weak places could be strengthened by a new (and closer) planting of beech. Quicker results, however, could be attained by planting a vigorous low-growing shrub to create and preserve the curved ground line. If this is done, it is suggested that the glossy buchthorn (Rhamnus Frangula) be tried. It has leaves about the same general size and shape as European beech, grows strongly and makes an excellent hedge.

If the operation is to be done this season, an immediate start would be very desirable, beginning with the large branches that must be removed or cut back.

Notes on pruning the hedges of European Beech
at the Tomb of the Unknown Soldier.

An established tree hedge should have a surface mat of small twigs. In this case the object of the operation is to form such a mat.

The front plane of the finished hedge should be located at such a distance from the trunks as will save a large part of the existing "brush"--the small sprays at the ends of the branches. It is easier to form the mat out of brush than out of heavy branches. The lower numbers, which will lose their terminal brush, should be cut back a foot or two behind the proposed front plane of the hedge. This will permit the new brush, produced at the end of each branch, to spread out and form a larger area of mat in the outer surface of the hedge.

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The weak places could be strengthened by a new (and closer) planting of beech. Quicker results, however, could be attained by planting a vigorous low-growing shrub to create and preserve the curved ground line. If this is done, it is suggested that the glossy buckthorn (Rhamnus Frangula) be tried. It has leaves about the same general size and shape as European beech, grows strongly and makes an excellent hedge.

If the operation is to be done this season, an immediate start would be very desirable, beginning with the large trees that must be removed or cut back.

83D CONGRESS
1ST SESSION

# H. R. 452

IN THE HOUSE OF REPRESENTATIVES

JANUARY 3, 1953

Mr. HOWELL introduced the following bill; which was referred to the Committee on Education and Labor

# A BILL

To provide for the establishment of a National War Memorial Arts Commission, and for other purposes.

*Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,* That the Congress hereby finds that great contributions can be and are being made by the fine arts to the morale, health, and general welfare of the Nation. The Congress further finds that the City of Washington, since its establishment as the Nation's Capital in 1800, has never had a suitable theater and opera house commensurate with its position of leadership among the free nations of the world. It is therefore declared to be the policy of the Congress and the purpose of this Act (1) to encourage the growth and development of the fine



EXHIBIT F

arts throughout the United States for the purpose of developing greater knowledge, understanding, and practice of the fine arts, (2) to increase the accessibility of the fine arts to the public and to raise the standard of execution of the fine arts, by professionals and amateurs alike, throughout the Nation, (3) to establish in the executive branch of the Government a Federal agency to advise and cooperate with public and private agencies and organizations operating in the field of the fine arts on all matters directly or indirectly concerned with these objects, (4) to provide for the establishment, maintenance, and operation in the Nation's Capital of a suitable theater and opera house dedicated to the fuller growth and development of the fine arts throughout the United States and designed for use by the National War Memorial Arts Commission in the presentation of fine arts programs, and (5) to encourage the development of a strong American theatrical and operatic art through maximum use of the English language in productions assisted under this Act.

SEC. 2. There is established a commission to be known as the National War Memorial Arts Commission (hereinafter referred to as the "Commission") and to be composed of—

(1) the President of the United States, ex officio, who shall be Chairman; the Chairman of the Senate

Committee on Labor and Public Welfare and the Chairman of the House Committee on Education and Labor (either of whom may, if unable to serve in person, designate another member of his committee to serve as a member of the Commission in his stead); the ranking minority member of the Senate Committee on Labor and Public Welfare and of the House Committee on Education and Labor; the Secretary of Defense; the Secretary of the Interior; the Secretary of State; the Administrator of General Services; the Librarian of Congress; the Director of the National Gallery of Art; the Chairman of the Commission of Fine Arts; the Commissioner of Education; the Chairman of the Board of Commissioners of the District of Columbia; the Chairman of the National Capital Planning Commission; the Director of the Smithsonian Gallery of Art (or, until such time as the construction of the Smithsonian Gallery of Art is completed, the Director of the National Collection of Fine Arts); the Director of Radio, Television, and Motion Pictures in the Department of Agriculture; the Chairman of the Federal Communications Commission; the Secretary of the Smithsonian Institution; and, in addition,

(2) fifteen eminent citizens to be appointed by the President, by and with the advice and consent of the

Senate and (except in the case of appointments made prior to the first meeting of the Commission) with the approval of the Vice Chairman of the Commission. The persons so appointed (A) shall be eminent in the fields of the fine arts, education, recreation, veterans affairs, business, agriculture, labor, the professions, State, county, and municipal government, and public affairs; (B) shall be selected solely on the basis of established records of distinguished service; and (C) shall be selected so as to provide adequate representation for the views of leaders in the fine arts in all areas of the Nation. The President is requested, in making such appointments, to give due consideration to any recommendations which may be submitted to him by State, county, and municipal governments, and by organizations in the fields of the fine arts, education, recreation, veterans' affairs, business, agriculture, labor, the professions, and public affairs. The term of office of each member appointed under this paragraph shall be six years and shall expire on April 30, except that (A) any member appointed to fill a vacancy occurring prior to the expiration of the term for which his predecessor was appointed shall be appointed only for the remainder of such term; and (B) the terms of office of the members first appointed shall expire, as

designated by the President at the time of appointment, three on April 30, 1956, three on April 30, 1957, three on April 30, 1958, three on April 30, 1959, and three on April 30, 1960. Any person who has been a member of the Commission for twelve consecutive years shall thereafter be ineligible for appointment during the two-year period following the expiration of such twelfth year. Any member of the Commission appointed under this paragraph shall, notwithstanding the expiration of his term, continue as a member until the qualification and appointment of his successor. Not more than eight of the persons appointed under this paragraph shall be members of the same political party, and in making appointments members of different political parties shall be appointed alternately as nearly as may be practicable.

SEC. 3. (a) The Commission is authorized and directed—

(1) to develop and encourage the pursuit of a national policy for the promotion of, and for education in, the fine arts;

(2) to initiate and support both professional and amateur activities in all fields of the fine arts by making contracts or other arrangements (including grants, loans, and other forms of assistance) for the conduct of activi-

ties in the fine arts, and to appraise the impact of such activities upon the general welfare and the cultural development of the Nation;

(3) at the request of the head of any department, agency, or independent establishment of the Federal Government, or of the Board of Commissioners of the District of Columbia, to initiate and support specific fine arts activities in connection with matters relating to the general welfare and the cultural development of the Nation by making contracts or other arrangements (including grants, loans, and other forms of assistance) for the conduct of such fine arts activities;

(4) to award, as provided in section 10 (4), scholarships and graduate fellowships in the fine arts;

(5) to foster the interchange of fine arts information among professional and amateur artists (both individuals and organizations) in the United States and those in foreign countries, and between the Federal Government and governments of foreign countries;

(6) to evaluate fine arts programs undertaken by agencies of the Federal Government, and to correlate the fine arts program of the Commission with similar programs and activities undertaken by individuals and by public and private professional and amateur fine arts groups;

(7) to establish, maintain, and administer in the Nation's Capital a theater and opera house to be known as the National War Memorial Theater and Opera House, to be constructed in accordance with section 10 (2) and used in the development of the fine arts as provided in section 10 (5);

(8) to employ artists and other personnel and generally to do such things and have such other powers as may be necessary to encourage the development of contemporary art and effect the widest distribution and cultivation of such art by professionals and amateurs alike;

(9) to assist financially and otherwise in the preparation and presentation of professional and amateur fine arts productions and programs which contribute to the achievement of the purposes of this Act and which are prepared and carried on by Federal, State, county, and municipal agencies and authorities, by accredited nonprofit colleges and universities, and by other nonprofit organizations in the field of the fine arts; and

(10) to establish such special commissions as the Commission may from time to time deem necessary for the purposes of this Act.

(b) In exercising the authority and discharging the functions set forth in subsection (a) it shall be one of the

objectives of the Commission to strengthen professional and amateur activities, study, and education in the fine arts, including independent work in the fine arts in all parts of the United States, including its Territories and possessions, and to avoid undue concentration of such activities, study, and education.

(c) The Commission shall render an annual report to the President for submission on or before the 15th day of January of each year to the Congress, summarizing the activities of the Commission and making such recommendations as it may deem appropriate. Such report shall include minority views and recommendations, if any, of members of the Commission.

SEC. 4. (a) As soon as practicable after the date of the enactment of this Act, the President shall call the first meeting of the Commission, and the first order of business at such meeting shall be the election of a Vice Chairman. The Vice Chairman shall be elected for a term of two years and shall perform the duties of the Chairman in his absence. In case a vacancy occurs in the vice chairmanship, the Commission shall elect a member to fill such vacancy.

(b) The Commission shall meet quarterly and at such other times as the Chairman may determine, but he shall also call a meeting whenever one-third of the members so request in writing. A majority of the members of the Commission shall constitute a quorum. Each member appointed

under paragraph (2) of section 2 shall be given notice, by registered mail mailed to his last-known address of record not less than fifteen days prior to any meeting, of the call of such meeting.

SEC. 5. (a) There shall be a Director of the Commission who shall be appointed by the President by and with the advice and consent of the Senate. The Commission may make recommendations to the President with respect to the appointment of the Director, and the Director shall not be appointed until the Commission has had an opportunity to make such recommendations. He shall serve as a nonvoting ex officio member of the Commission. In addition thereto he shall be the chief executive officer of the Commission. The Director shall receive compensation at the rate of $15,000 per annum and shall serve for a term of six years unless sooner removed by the President.

(b) In addition to the powers and duties specifically vested in him by this Act, the Director shall, in accordance with the policies established by the Commission, exercise the powers granted by section 10 of this Act, together with such other powers and duties as may be delegated to him by the Commission; but no final action shall be taken by the Director in the exercise of any power granted by section 10 unless in each instance the Commission, or the Executive Committee

of the Commission as provided in section 6, has reviewed and approved the action proposed to be taken.

SEC. 6. (a) The Commission shall appoint from among its members an Executive Committee, and assign to the Executive Committee such of the powers and functions granted to the Commission by this Act as it deems appropriate; except that the Commission may not assign to the Executive Committee the function of establishing policies.

(b) (1) The Executive Committee shall be composed of the Vice Chairman of the Commission, who shall be Chairman of the Executive Committee; the Director, who shall be a nonvoting ex officio member; the Commissioner of Education; the Chairman of the National Capital Planning Commission; the Chairman of the Board of Commissioners of the District of Columbia; the Director of the Smithsonian Gallery of Art (or, until such time as the construction of the Smithsonian Gallery of Art is completed, the Director of the National Collection of Fine Arts) ; the Secretary of the Interior; the Chairman of the Commission of Fine Arts; the Librarian of Congress; the Director of the National Gallery of Art; and seven members of the Commission selected from among the persons appointed under paragraph (2) of section 2. The seven members of the Committee who were appointed to the Commission under paragraph (2) of section 2 shall, so far as practicable, be

representative of diverse interests and chosen so as to provide representation for all areas of the Nation.

(2) The term of office of each member of the Executive Committee who was appointed to the Commission under paragraph (2) of section 2 shall be two years, except that (A) any such member elected to fill a vacancy occurring prior to the expiration of the term for which his predecessor was elected shall be elected for the remainder of such term; and (B) the term of office of three of such members first elected to the Committee after the date of the enactment of this Act shall be one year.

(3) Any person appointed to the Commission under paragraph (2) of section 2 who has been a member of the Executive Committee for six consecutive years shall thereafter be ineligible for election to the Committee during the two-year period following the expiration of such sixth year.

(4) The Executive Committee shall render a quarterly report and an annual report to the Commission, and such other reports as it may deem necessary or the Commission may require, summarizing its activities and making such recommendations as it may deem appropriate. Minority views and recommendations, if any, of members of the Executive Committee shall be included in such reports.

(c) The Commission is authorized to appoint from among its members or otherwise such committees as it deems

necessary, and to assign to committees so appointed such survey and advisory functions as the Commission deems appropriate for the purposes of this Act.

SEC. 7. (a) Unless and until otherwise provided by the Commission, there shall be within the Commission the following divisions:

(1) A Division of Opera and other forms of music,

(2) A Division of Drama and Speech,

(3) A Division of Ballet and other forms of dance,

(4) A Division of Literature, and poetry,

(5) A Division of Architecture,

(6) A Division of Motion Pictures, and still photography,

(7) A Division of Radio and Television,

(8) A Division of Fine Arts Personnel and Education, and

(9) A Division of Painting and Sculpture and other plastic arts.

(b) There shall also be within the Commission such other divisions as the Commission may, from time to time, deem necessary.

SEC. 8. (a) There shall be a committee for each division of the Commission.

(b) Each divisional committee shall be appointed by the

Commission and shall consist of not less than nine persons who may be members or nonmembers of the Commission. Any nonmember of the Commission appointed to a divisional committee shall be a person eminent in the field of the fine arts and in education, recreation, veterans' affairs, business, agriculture, labor, the professions, Federal, State, county, and municipal government, or public affairs, as may be most appropriate for the particular divisional committee to which he is appointed. The membership of such committees shall, so far as practicable, be representative of diverse interests and chosen so as to provide representation for all areas of the Nation.

(c) The terms of members of each divisional committee shall be two years. Each divisional committee shall annually elect its own chairman from among its own members and shall prescribe its own rules of procedure subject to such restrictions as may be prescribed by the Commission.

(d) Each divisional committee shall make recommendations to, and advise and consult with, the Commission and the Director with respect to matters relating to the program of its division.

SEC. 9. (a) Each special commission established pursuant to section 3 (a) (10) shall consist of eleven members appointed by the Commission, six of whom shall be

eminent in the field of the fine arts and five of whom shall be eminent in the fields of education, recreation, veterans' affairs, business, agriculture, labor, the professions, Federal, State, county, and municipal government, and public affairs. Each special commission shall choose its own chairman and vice chairman.

(b) It shall be the duty of each such special commission to make a comprehensive survey of fine arts activities, both public and private, being carried on in its field, and to formulate and recommend to the Commission at the earliest practicable date an over-all fine arts program in its field.

SEC. 10. The Commission shall have the authority, within the limits of available appropriations, to do all things necessary to carry out the provisions of this Act, including, but without being limited thereto, the authority—

(1) to appoint such clerks, stenographers, skilled and technical assistants, artists, and other personnel as may be needed in organizing and carrying out the plans of the Commission; to purchase such materials, and to contract for such labor and other services as may be necessary in connection with the performance of the functions of the Commission, including the preparation and presentation of fine arts productions and programs;

(2) to erect a building or buildings (including a theater and opera house as provided in section 3 (a)

(7)), or other structures, for its own use, on a site or sites approved by the National Capital Planning Commission, and to provide for the landscaping of such site or sites; to provide for the decoration and maintenance of such buildings, structures, sites, and grounds; to rent such space in the District of Columbia without regard to section 322 of the Act of June 30, 1932 (47 Stat. 412), as amended, as the Commission may deem necessary: *Provided,* That the erection or construction of the buildings and landscaping of sites shall be accomplished by the General Services Administration under agreements mutually acceptable to the Commission and the Federal and District of Columbia Government agencies having jurisdiction and control over the area or areas involved, and shall be approved by the National Capital Planning Commission;

(3) to allot funds appropriated for the purpose of this Act to any department, agency, or independent establishment of the Federal Government with the consent of the head thereof, or to the District of Columbia government with the consent of the Board of Commissioners of the District of Columbia, or to any State, county, or municipal agency or authority, or to any nonprofit organization, or to any accredited nonprofit college or university, for direct expenditure in preparing and

presenting professional or amateur fine arts productions and programs approved by the Commission: *Provided,* That funds shall be allotted under this paragraph only upon application satisfactory to the Commission, and the total amount of funds allotted pursuant to any such application shall not (except where the application is made by a department, agency, or independent establishment of the Federal Government) exceed 25 per centum of the total of the expenditures required in preparing and presenting the fine arts production or program with respect to which the application is made: *And provided further,* That the Commission shall from time to time review the productions and programs for which aid is being granted under this paragraph, and shall from time to time certify to the Secretary of the Treasury the amount to which it estimates each applicant will be entitled under this paragraph during such ensuing period as it may determine, reduced or increased, as the case may be, by any sum which the Commission may consider justified on the basis of factors determined by it to be relevant;

(4) to award, within the limits of funds made available specifically for such purpose pursuant to section 14 (a), scholarships and graduate fellowships for work or study in the fine arts at accredited nonprofit American

or foreign institutions of higher education, selected by the recipient of such aid and approved by the Commission, for stated periods of time. Persons shall be selected for such scholarships and fellowships from among citizens of the United States, and such selections shall be made solely on the basis of ability; but in any case in which two or more applicants for scholarships or fellowships are deemed by the Commission to be possessed of substantially equal ability, and there are not sufficient scholarships or fellowships, as the case may be, available to grant one to each of such applicants, the available scholarship or scholarships, or fellowship or fellowships, shall be awarded to the applicants in such manner as will tend to result in the widest possible distribution of scholarships and fellowships among the States, Territories, possessions, and the District of Columbia;

(5) (A) to make the National War Memorial Theater and Opera House available without charge to any Federal, State, county, or municipal agency or authority, any accredited nonprofit college or university, or any other nonprofit organization, for the presentation of professional and amateur fine arts productions and programs, upon request therefor made with the concurrence of the Director, and to permit charges for

admission to such programs to be made. In making the National War Memorial Theater and Opera House available for the presentation of such productions and programs to such agencies, authorities, institutions, and organizations the Commission shall not, except as provided in this Act and as determined by the Commission, incur any financial responsibilities except those incidental to the furnishing of heat, light, and other services necessary for such productions and programs. The Commission shall maintain a worthy standard for the fine arts productions and programs presented in the National War Memorial Theater and Opera House and, through the public presentation of such productions and programs in the Nation's Capital and also in other parts of the country and in foreign countries, shall foster and encourage a growing appreciation of the fine arts, both past and contemporary;

(B) to develop and carry on in the National War Memorial Theater and Opera House a worthy fine arts program, including opera and other forms of music, ballet, and other forms of dance, and drama; to produce and present productions and programs of music, dance, and drama, both professional and amateur, in the National War Memorial Theater and Opera House and in such other parts of the country and in such foreign

countries as the Commission may decide upon; and to fix and collect charges for admission thereto: *Provided,* That all revenues received by the Commission from such admission charges shall be covered into the Treasury of the United States to the credit of the appropriation authorized in section 14 (a) and may be expended and shall be accounted for in the same manner as other funds authorized for expenditure by the Commission;

(6) to solicit, receive, and use funds, materials, and other property donated by others, if such funds, materials, and other property are donated without restriction other than that they be used in furtherance of one or more of the general purposes of the Commission; to accept the services of any skilled or unskilled labor that may be made available to it; and to accept reimbursement from public or private organizations or individuals for rights and privileges, or assistance of any kind, granted or given by it: *Provided,* That all contributions and reimbursements shall be expended and accounted for in the same manner as the funds made available pursuant to the authorization contained in section 14 (a);

(7) to prescribe such rules and regulations as it deems necessary governing the manner of its operations and its organization and personnel;

(8) to make such expenditures as may be necessary for administering the provisions of this Act;

(9) to acquire by purchase, lease, loan, or gift, and to hold and dispose of by sale, lease, or loan, real and personal property of all kinds necessary for, or resulting from, the exercise of authority granted by this Act;

(10) to enter into contracts or other arrangements, or modifications thereof, for the carrying on, by organizations or individuals in the United States and foreign countries (including other Government agencies of the United States and agencies of foreign countries), of such fine arts activities as the Commission deems necessary to carry out the purposes of this Act, and, when deemed appropriate by the Commission, such contracts or other arrangements, or modifications thereof, may be entered into without legal consideration, without performance or other bonds, and without regard to section 3709 of the Revised Statutes of the United States;

(11) to make advance, progress, and other payments which relate to fine arts activities without regard to the provisions of section 3648 of the Revised Statutes of the United States (31 U. S. C., sec. 529);

(12) to publish or arrange for the publication of

fine arts information so as to further the full dissemination of information relating to the fine arts;

(13) to accept and utilize the services of voluntary and uncompensated personnel and to provide transportation and subsistence as authorized by section 5 of the Administrative Expenses Act of 1946 for persons serving without compensation; and

(14) to prescribe, with the approval of the Comptroller General of the United States, the extent to which vouchers for funds expended under contracts for fine arts activities shall be subject to itemization or substantiation prior to payment, without regard to the limitations of other laws relating to the expenditure of public funds and accounting therefor.

SEC. 11. (a) The Commission is hereby authorized to cooperate and participate in any international fine arts activities consistent with the purposes of this Act and to expend for such international fine arts activities such sums within the limit of appropriated funds as the Commission may deem desirable. The Director, with the approval of the Commission, may defray the expenses of representatives of Government agencies and other public and private nonprofit organizations, and of individual artists or groups of artists, incurred in attending accredited international fine arts festivals, events, or meetings or in performing in other countries,

whenever he deems it desirable in the promotion of the objectives of this Act.

(b) (1) The authority to enter into contracts or other arrangements with organizations or individuals in foreign countries and with agencies of foreign countries, as provided in section 10 (10), and the authority to cooperate in international fine arts activities as provided in subsection (a) of this section, shall be exercised only with the approval of the Secretary of State, to the end that such authority shall be exercised in such manner as is consistent with the foreign policy objectives of the United States.

(2) If, in the exercise of the authority referred to in paragraph (1) of this subsection, negotiation with foreign countries or agencies thereof becomes necessary, such negotiation shall be carried on by the Secretary of State in consultation with the Director.

SEC. 12. (a) The Director, in accordance with such policies as the Commission shall from time to time prescribe, shall appoint and fix the compensation of such personnel as may be necessary to carry out the purposes of this Act, subject to the civil-service laws and regulations and the Classification Act of 1949: *Provided,* That the Director, in accordance with such policies as the Commission shall from time to time prescribe, may employ technical and professional personnel, experts and consultants, on a temporary or inter-

mittent basis and fix their compensation in accordance with the provisions of section 15 of the Administrative Expenses Act of 1946.

(b) The Director may appoint, with the approval of the Commission, a Deputy Director who shall perform such functions as the Director, with the approval of the Commission, may prescribe, and who shall be Acting Director during the absence or disability of the Director or in the event of a vacancy in the Office of the Director.

(c) Neither the Director nor the Deputy Director shall engage in any other business, vocation, or employment than that of serving as such Director or Deputy Director, as the case may be; nor shall the Director or Deputy Director, except with the approval of the Commission, hold any office in, or act in any capacity for, any organization, agency, or institution with which the Commission makes any contract or other arrangement under this Act.

(d) Each member of the Commission and each member of a divisional committee or special commission not holding other office in the Federal Government shall receive compensation at the rate of $25 for each day he is actually engaged in the business of the Commission pursuant to authorization of the Commission, and shall be allowed travel expenses as authorized by section 5 of the Administrative Expenses Act of 1946.

(e) Persons holding other offices in the Federal Government may serve as members of the divisional committees and special commissions, but they shall not receive remuneration for their services as such members during any period for which they receive compensation for their services in such other offices.

(f) In making contracts or other arrangements for fine arts programs and productions the Commission shall utilize appropriations available therefor in such manner as will in its discretion best realize the objectives of (1) having the work performed by organizations, agencies, institutions, and individuals in the United States (including Government agencies of the United States) qualified by training and experience to achieve the results desired, (2) strengthening the fine arts staff of organizations, particularly nonprofit organizations, in the States, Territories, possessions, and the District of Columbia, (3) aiding those institutions, agencies, organizations, and State, county, and municipal governments which, if aided, will advance the development of the fine arts, and (4) encouraging independent work in the fine arts by individuals.

(g) Appropriated funds available to any department or agency of the Government for fine arts work, or the provision of facilities therefor, shall be available for transfer, with the approval of the head of the department or agency involved, in

whole or in part, to the Commission for such use as is consistent with the purposes for which such funds were provided, and funds so transferred shall be expendable by the Commission for the purposes for which the transfer was made, and, until such time as an appropriation is made available directly to the Commission, for general administrative expenses of the Commission without regard to limitations otherwise applicable to such funds.

SEC. 13. The heads of the departments, agencies, and independent establishments of the Federal Government, and the Commissioners of the District of Columbia, are authorized to cooperate with the Commission, to appoint such draftsmen and other skilled assistants as may be necessary, to contract for such labor and other services as may be deemed necessary, and to designate officials or employees in their respective spheres to assist the Commission. The Commission shall make reimbursement, upon such terms as may be agreed to by it and the department, agency, or independent establishment concerned, or the Board of Commissioners of the District of Columbia, for personnel and services furnished or made available to assist the Commission under this section.

SEC. 14. (a) To enable the Commission to carry out its powers and duties, there is hereby authorized to be appropriated not to exceed $1,000,000 for the fiscal year end-

ing June 30, 1954, and not to exceed $20,000,000 for each fiscal year thereafter.

(b) Appropriations made pursuant to the authority contained in subsection (a) shall remain available for obligation, for expenditure, or for obligation and expenditure, for such period or periods as may be specified in the Acts making such appropriations.

(c) All purchases, expenditures, and disbursements of moneys made available by authority of this Act shall be made under the direction of the Commission in accordance with law. All accounts and vouchers covering the expenditures shall be approved by the Director or by such other persons as he may designate, except for such allotments as may be made to the various departments, agencies, and independent establishments, or to the District of Columbia Government, or to State, county, or municipal governments, or to civic nonprofit organizations, or to accredited nonprofit colleges and universities, for direct expenditure in accordance with section 10 (3); but nothing in this Act shall be construed to waive the submission of accounts and vouchers to the General Accounting Office for audit.

SEC. 15. Upon the request of any accredited nonprofit college or university, or any other nonprofit organization, approved for the purposes of this Act by the Commission, the General Services Administration or the District of Columbia

government, as the case may be, is authorized to make available without charge, to any such college, university, or nonprofit organization, for the presentation of professional and amateur fine arts productions and programs under this Act (including the sale of tickets of admission thereto), any suitable space subject to the jurisdiction and control of any department, agency, or establishment of the Federal Government or the District of Columbia government, with the concurrence of the department, agency, establishment, or government concerned. In providing suitable space for the presentation of such productions and programs neither the Federal Government nor the Government of the District of Columbia shall, except by prior arrangement with the Commission as provided in this Act, incur any financial responsibilities except those incidental to the furnishing of heat, light, and custodial services necessary for such productions and programs in such space. The Commission shall make reimbursement, upon such terms as may be agreed to by it and the department, agency, or independent establishment concerned, or the Board of Commissioners of the District of Columbia, for personnel and services furnished or made available to assist the Commission under this section.

SEC. 16. In the planning, design, and construction of Federal buildings where auditoriums are included, due consideration shall be given to current building practices in the

construction of schools (including provision for stage and dressing room facilities, stage lighting, and related equipment and facilities designed for the efficient presentation of fine arts productions and programs), as well as to the use of such auditoriums by the community in which they are located, and the purposes of this Act, in order to ensure that any additional auditoriums which may be provided will be suitable for use in carrying out the purposes of this Act.

SEC. 17. Section 3 of the joint resolution entitled "Joint Resolution to set apart public ground for the Smithsonian Gallery of Art, and for other purposes", approved May 17, 1938, is amended by adding at the end thereof the following new subsection:

"(d) There are hereby authorized to be appropriated such sums as may be necessary, in addition to the funds received under subsection (a) of this section, to carry out the purposes of this joint resolution."

SEC. 18. There are hereby authorized to be appropriated such sums as may be necessary to complete the Carter Barron Amphitheater in the District of Columbia (under the jurisdiction of the National Capital Parks, National Park Service, Department of the Interior) by providing it with a roof and whatever else is necessary to protect both audience and performers from inclement weather in order that it may be of greater service to the public.

SEC. 19. All opera and drama productions and programs presented by or under any arrangement with the Commission, with the exception of performances by visiting foreign companies, shall be presented in the English language to the maximum extent practicable. Suitable translations in English shall be provided when foreign opera and drama productions are presented.

SEC. 20. The Congress hereby reaffirms its belief in the essential nature of the contributions being made by fine arts to the morale, health, and general welfare of the Nation, and in the need for taking all possible steps to further encourage the development and increase the stature of the fine arts in the United States. The Congress accordingly expresses the hope that, with more complete recognition of the importance of the fine arts in our society, action will be taken to establish in the Government, on an equal footing with the other departments of the Government, a new Department of Education and Arts, and to transfer to such Department (along with educational and related functions now being exercised by other agencies of the Government) the functions vested in the Commission or otherwise provided for by this Act.

SEC. 21. For the purposes of this Act—

(1) the term "fine arts" includes opera and other forms of music, drama, ballet and other forms of dance,

literature, architecture, motion pictures, radio, and television, and sculpture and painting.

(2) the term "nonprofit organization" means any public or private foundation, charitable trust, accredited college or university, or other organization (whether or not incorporated), no part of the net earnings of which inures to the benefit of any of its stockholders or members.

83D CONGRESS
1ST SESSION

# H. R. 452

## A BILL

To provide for the establishment of a National War Memorial Arts Commission, and for other purposes.

By Mr. HOWELL

JANUARY 3, 1953
Referred to the Committee on Education and Labor

83D CONGRESS
1ST SESSION

# H. R. 464

IN THE HOUSE OF REPRESENTATIVES

JANUARY 3, 1953

Mr. KEARNS introduced the following bill; which was referred to the Committee on Education and Labor

# A BILL

To provide for the establishment of a National War Memorial Theater and Opera House, and for other purposes.

*Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,* That the Congress hereby finds that great contributions can be and are being made by the fine arts to the morale, health, and general welfare of the Nation. The Congress further finds that the City of Washington, since its establishment as the Nation's Capital in 1800, has never had a suitable opera house commensurate with its position of leadership among the free nations of the world. It is therefore declared to be the policy of the Congress, and the purpose of this Act, (1) to encourage the growth and development of the fine



EXHIBIT G
EXHIBIT H

arts throughout the United States for the purpose of developing greater knowledge, understanding, and practice of the fine arts; (2) to increase the accessibility of the fine arts to the public and to raise the standard of execution of the fine arts, by professionals and amateurs alike, throughout the Nation; and (3) to provide for the establishment, maintenance, and operation by the General Services Administration in the Nation's Capital of a suitable theater and opera house dedicated to the fuller growth and development of the fine arts throughout the United States and designed for use in the presentation of fine arts programs.

SEC. 2. There is hereby authorized to be appropriated the sum of $25,000, to the General Services Administration, for use in preparing a design for a building for a suitable theater and opera house, to be erected on a site in the District of Columbia, to be approved by the National Capital Planning Commission. The design for the building shall be approved by The Commission of Fine Arts.

EXHIBIT H

83D CONGRESS
1ST SESSION

# H. R. 464

## A BILL

To provide for the establishment of a National War Memorial Theater and Opera House, and for other purposes.

By Mr. KEARNS

JANUARY 3, 1953

Referred to the Committee on Education and Labor

February 3,1953

DISTRICT OF COLUMBIA MEDICAL CENTER

MR. HUNTER: Gentlemen, the Public Buildings Service would like to present for your consideration today studies for the hospital center, D. C. This hospital as most of you probably know, is composed of or will be composed of three existing hospitals in the city: Garfield, Emergency, and Episcopal Eye, Ear, Nose and Throat. The site will be the south end of the Soldiers Home site. If I may, I would like to pin on the board here a site plan and two elevations. May I orient you first with the site here? This is First Street. North Capitol Street lies right about here and will eventually be produced through the Soldiers Home property. This site right in here will be a site for a future veterans hospital. We are discussing the site which you see in green. The project consists of three buildings: the main hospital which will be presently constructed for about 800 beds, a nurses home connected to the main hospital by a passageway, an auditorium here; the nurses home will house 300 nurses, and a small hospital for crippled children, spastic children. The spastic children hospital will be more or less of a day nursery type thing where they come for training during the day and will not be overnight patients. The elevation you see here is the north elevation. The city has under plan the extension of a three-way or high-speed roadway through here which will come up, sweep around here with big intersections through here so we have planned a grade separation off that freeway for the entrance to the hospital as such, or continuing out First street until we come out in this way. The areas you see here indicate the various parking areas and we have made provision for somewhat over 1000 cars there. We have attempted to divide the hospital into its various functions in mass. For instance, from this point over towards the west, those are your nursing wings. This block here is the clinical block. We will have, we estimate, about 400 out-patients a day coming to this building. So what we have

February 3,1951

DISTRICT OF COLUMBIA MEDICAL CENTER

MR. HUMPHREY: Gentlemen, the Public Buildings Service would like to present for your consideration today studies for the hospital center, D. C. This hospital as most of you probably know, is composed of or will be composed of three existing hospitals in the city: Garfield, Emergency, and Episcopal Eye, Ear, Nose and Throat. The site will be the south end of the Soldiers Home site. If I may, I would like to pin on the board here a site plan and two elevations. May I orient you first with the site here? This is First Street. North Capitol Street lies right about here and will eventually be produced through the Soldiers Home property. This site right in here will be a site for a future veterans hospital. We are discussing the site which you see in green. The project consists of three buildings: the main hospital which will be presently constructed for about 500 beds, a nurses home connected to the main hospital by a passageway, an auditorium here; the nurses home will house 300 nurses, and a small hospital for crippled children, spastic children. The spastic children hospital will be more or less of a day nursery type thing where they come for training during the day and will not be overnight patients. The elevation you see here is the north elevation. The city has under plan the extension of a three-way or high-speed roadway through here which will come up, sweep around here with big intersections through here so we have planned a plaza separation off that freeway for the entrance to the hospital as such, or continuing out First street until we come out in this way. The areas you see here indicate the various parking areas and we have made provision for somewhat over 1000 cars there. We have attempted to divide the hospital into the various functions in mind. For instance, from this point over towards the west, those are your nursing wings. This block here is the clinical block. We will have, we estimate, about 400 out-patients a day coming to this building. So what we have

EXHIBIT B

attempted to do is divide the circulation there so you separate your out-patients and in-patients, yet keep on with a more or less separate control. This arrow indicates the out-patients' entrance. They will park in the area, come in the entrance -- this is the general entrance to the hospital here to the north. The general entrance lobby is here; the out-patient lobby is here, with administration or portion of the administration, that is, to admit patients, between the two lobbies so you can control both from that one area. Down in this area we have the cafeteria and kitchen, kitchen serving elevator here which will lead to upstairs and service all the wings. This is the laundry and boiler plant in here. You can see that the main mass consists of five nursing floors with a penthouse running through from this point; this is an area in here for internes and house doctors. This is administration through here. The fourth floor here is the operating suite and the fourth floor contains the delivery suite. That accounts for no windows in that particular area there.

MR.NEILD: Mr. Hunter, do you have a view of your fenestration and your nursing wing?

MR. HUNTER: I have it in a straight line elevation only, sir. You will probably think that the glass areas or the window fenestration in relation to the general masonry areas is small. We have purposely kept it that way.

MR. NEILD: That is in your corridors there, is it not, the fenestration there?

MR. HUNTER: Yes; this is the corridor and supplementary features. The building will be completely airconditioned, Mr. Neild. This is typical fenestration for a wing. I don't believe that shows the fenestration on that plan.

MR. NEILD: Don't waste more time with it. I was interested in your design.

MR. HUNTER: That is just a general location plan; it does not show fenestration at all. We propose this to be erected in brick with a limestone

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MR. MEEKER: Don't waste more time with it. I was interested in your design.

MR. HUNTER: That is just a general location plan; it does not show fenestration at all. We propose this to be erected in brick with a limestone

trim. The brick will more than likely be red. We have not gotten into that detail, or the range of red. I was stating before that we have kept the windows purposely small to eliminate as much as possible the flying glass in case of an outside shock. We also are going into some other features in the building to do as much as we can from a practical standpoint to eliminate hazard in case of outside shock.

MR. BIDDLE: What does that mean, bombing?

MR. HUNTER: Yes, sir. We plan to build a general wall here eight inches of concrete with four inches of brick on the outside of it; the corridors will be six or eight inches of concrete walls. We will have the walls in the corridors. These windows will be, this is our present thinking — I do not know what will happen when we get down to estimating it, in-swinging casement windows, in-swinging horizontal louvre windows rather, so that in case of blast the windows would have a friction catch on them that would permit them to fly open rather than break the glass. I would be happy to answer any questions that I can.

MR. NEILD: I want to ask some question. Where is your emergency entrance?

MR. HUNTER: Right here; right in here, Mr. Neild. It comes into elevators here in case they have to run them up to the operating room in the block here which is four stories above it. We will try to get all the entrances grouped around this one block so there will not be any confusion about where you are going when you come to the hospital.

MR. NEILD: I, for one, am glad to see you present this project in this manner.

MR. HUNTER: Thank you, sir. It will help us and I think we can help you; isn't that true, Mr. Chairman?

CHAIRMAN FINLEY: It gives us the best opportunity to be of help.

MR. BELLUSCHI: One minor question. I see the fenestration is probably

MR. HUNTER: Right home; right in here, Mr. Heald. It comes into elsewhere in case they have to run them up to the operating room in the block which is four stories above it. We will try to get all the entrances grouped around this one block so there will not be any confusion about where you are going when you come to the hospital.

MR. HEALD: I'm for one, am glad to see you present this project in this manner.

MR. HUNTER: Thank you, sir. It will help us and I think we can help you; isn't that true, Mr. Chairman?

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MR. SULLIVAN: One minor question. I see the fenestration is possibly detail, or the range of red. I was stating before that we have kept the windows purposely small to eliminate as much as possible the flying glass in case of an outside shock. We also are going into some other features in the building to do as much as we can from a structural standpoint to eliminate hazard in case of outside shock.

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MR. MEAD: I make to only one question. Where is your emergency entrance?

MR. HUNTER: Right home; right in here, Mr. Heald. It comes into elsewhere in case they have to run them up to the operating room in the block which is four stories above it. We will try to get all the entrances grouped around this one block so there will not be any confusion about where you are going when you come to the hospital.

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MR. SULLIVAN: One minor question. I see the fenestration is possibly

necessary and therefore quite all right, but I see you have double windows: double, single, double, and so on. Is that made necessary by the plan?

MR. HUNTER: Made necessary by the plan.

MR. BELLUSCHI: That is all I wanted to know. It is one of those things you come up with a very ideal plan from a functional plan and your fenestration just gives you a fit.

MR. HUDNUT: You consider it an extreme modification like that?

MR. NEILD: I am glad you suggested that.

MR. HUNTER: Well, that would be fine except that we have a proposed future extension out there, Mr. Hudnut.

MR. HUDNUT: I see.

MR. HUNTER: Eventually, this will be a 1200-bed hospital with two additional wings out here or 800-bed in the present two wings.

MR. HUDNUT: Your patients look right across the court.

MR. HUNTER: We have kept them 100 feet as a minimum, which I feel is pretty ample space.

MR. NEILD: And they are five stories in height.

MR. HUNTER: In other words, you are at a 45 degree angle from the edge of this cornice here which would throw your light back into there; so it is a little deceptive. It makes it look like a narrow court but it actually is a generous court.

MR. BIDDLE: It would be twice the distance of that building there.

MR. HUNTER: This is a 40-foot court, I think, Mr. Biddle; it would be two and a half times that wide. We have studied that very carefully. We once had it done on 85 feet and went back to 100 and felt that it would get rid of that feeling that you had, Dr. Hudnut.

MR. NEILD: You would not consider a ten-story nursing wing?

MR. HUNTER: Ninety feet is as high as we can go, that is the maximum

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MR. HUNTER: This is a 40-foot court, I think, Mr. Riggs; it would be two and a half times that wide. We have studied that very carefully. We once had it done on 65 feet and went back to 100 and felt that it would get rid of that feeling that you had, Mr. Hudnut.

MR. KELLO: You would not consider a ten-story nursing wing?

MR. HUNTER: Ninety feet is as high as we can go, that is the maximum

limit we can go out here and we are up to that with our penthouse here; we are about 80 feet with this. No, sir; that is mandatory, not over 90 feet on that site.

MR. BELLUSCHI: Is it nice to have a stone trim on the brick?

MR. HUNTER: No, sir; and we actually haven't got that far into it.

MR. BELLUSCHI: Very attractive if kept thin but I have seen some quite clumsy, heavy trim around which would have been better without — to save money.

MR. HUNTER: It would not be of that nature. We agree with you. In our recent buildings we have kept that down to practically a line.

MR. HUDNUT: You remember the white brick they used on the Cornell Hospital in New York City, in the East River Hospital?

MR. HUNTER: I know it slightly.

MR. HUDNUT: Very handsome, a whitish brick; no trim. One of the best hospitals I know. I don't think that the plan is very good but the plan is effective.

MR. HUNTER: I would like to consider that. We were thinking in terms of red brick but I don't think it is fixed.

MR. HUDNUT: Very effective, especially if you have the green trees around here.

MR. BELLUSCHI: There are some bricks across there which are white bricks.

MR. HUNTER: That looks or leans a little to the buff side.

MR. BELLUSCHI:: The other one, back on the side.

MR. HUNTER: Has been painted. But we can get some fairly decent light brick. I think I prefer the gray to the buff color.

MR. HUDNUT: The light in those courts has a great deal to do with it — it helps a great deal to have a gray brick.

MR. HUNTER: Yes, sir; it would.

MR. BELLUSCHI: Mr. Biddle was mentioning, why can't you make it a little

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MR. HUNTER: Yes, sir; it would.

MR. SCHIRMACHI: Mr. Biddle was mentioning, why can't you make it a little

longer. He is worried and I am, too, about the courts. Of course, 100 feet is a good distance away.

MR. BIDDLE: You are looking at a building; it does not matter much whether it is one hundred feet or two hundred.

MR. BELLUSCHI: True, but could not there be a compromise so that it could be lengthened, and the next wing, that will be built, would not be put in that location. As Dr. Hudnut suggested, with opening that up, in the future —

MR. NEILD: Another disadvantage is going to be the disadvantage from these elevators.

MR. HUNTER: There are elevators at each intersection, Mr. Neild.

MR. NEILD: This is on the vistas.

MR. HUNTER: We have done this purposely to keep a control so that the only entrance to the nursing wings goes through this elevator bank with your central control here. Now, if there are regular visitors to the house, which there probably will be, we will hold them here until they go down to various rooms to visit. You can see here this shadow is cast at 45 degrees so there is quite a width in that court.

CHAIRMAN FINLEY: Any questions?

MR. BELLUSCHI: None.

MR. HUDNUT: They could cut it off about there.

MR. HUNTER: Again, sir, that is a matter of function. The hospital authorities have requested a 40-bed nursing unit and you get 40 beds in there and you have to have that length; there is nothing you can do about it.

MR. NEILD: Maximum, isn't it?

MR. HUNTER: Maximum and they think they can get the best operational features by having a 40-bed nursing unit.

MR. NEILD: I see.

MR. HUNTER: We once had them down to 32 and they have increased them to

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that. This is based on single rooms. We put the single rooms on the outside, both sides; the double rooms which is the maximum room we have — no four beds in here — are on the court side.

MR. HUDNUT: It is good practice to make these courts square, is it not? the optimum best possible shape for courts is a square court. You get back in here and you are getting a long way through from air and sunshine.

MR. HUNTER: We are going to plan these courts and I feel with that one hundred feet you will have ample feeling of air circulation.

MR. HUDNUT: The relationship of this to this is just as important as the actual dimensions as far as the feeling is concerned, the freedom of space and light is concerned.

MR. NEILD: Mr. Hunter, do you anticipate two more wings?

MR. HUNTER: I said two. I mean this is a wing and this is a wing. Actually, one here, sir. It will take care of 400 more beds. It has 800 in there now.

MR. HUDNUT: A great pity you have to do that.

MR. HUNTER: When we started out with this some years ago, it was even more than 1200 beds considered in it. But due to the rise in prices and what-not we have to limit it to 800 beds and I am sure that this is more than just a mere possibility it will be up there some day.

MR. NEILD: How much more height in these wings would you be permitted under your regulations?

MR. HUNTER: Ten feet. We are up to 80 at that cornice and 90 is as high as we can go.

MR. BELLUSCHI: I think that a proper selection of brick and care in detailing will make it fairly satisfactory building keeping in mind that the function as dictated quite a bit by the plan and the length of the wing and also the circulation.

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MR. BUILDING: I think that a proper selection of brick and care in detailing will make it fairly satisfactory building keeping in mind that the function as dictated quite a bit by the plan and the length of the wing and also the circulation.

MR. HUNTER: I think light brick is a good suggestion if we can get a brick in this vicinity that will do the job.

MR. BELLUSCHI: The only thing that feels a little uncomfortable is that feature there which is a little confused, that is to give the out-patient elevators a chance to get up to this third floor which is the last out-patient floor, sir.

MR. HUNTER: We have a few spots of sculpture on it as you can see. There is one here and another one in here which we would like to discuss with you at a later date. We are just playing with it for the time being.

MR. NEILD: Maybe Mr. Belluschi could put some murals in it.

MR. HUNTER: We may have to leave out the sculptoring.

MR. PEETS: I am a little surprised it does not give the south end of the wings an opening there so that you can get the south open.

MR. HUNTER: There is a shaft for one thing that comes down here. We have no windows on the shaft and if you put the bed -- this is a bedroom -- you kill your bed space to put it in there. It is completely air conditioned building. We can't lose sight of that in the fenestration.

MR. HUDNUT: The future wing has only got a very narrow corridor?

MR. HUNTER: If it has, it is an error; it is still 100 feet the way it is planned.

MR. HUDNUT: You could bend the future one out.

MR. HUNTER: Yes, sir. In fact, that might make it very interesting to turn those two ends out there.

MR. PEETS: If you reduced the dimension here and spread it out.

MR. HUNTER: That might be a very pertinent fact except that this area here is the area necessary to support these wings as a rule, you see, and those facilities so maybe we could not reduce that but I am sure we could turn the wings at an oblique angle to give a little more light and air in that court.

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MR. NEILD: The two nursing centers.

MR. HUNTER: One in the middle of each, Mr. Neild. I would be happy to show you that detailed plan if you would like to see it. Right in the middle is the nursing center with utility rooms and all the features adjacent to that. At night, they plan to abandon these two stations and just set up a minimum station for night control. That is one reason we are having that straight shot across there.

MR. NEILD: What does this line indicate? Does that mean it is going to be built up one story?

MR. HUNTER: One story in there, yes, sir; but the window sill above that will be about five feet, Dr. Hudnut, because we are going to have a —

MR. HUDNUT: What goes in that one story?

MR. HUNTER: Cafeteria and kitchen in back and so you get light into the cafeteria from the grass area.

MR. HUDNUT: They look down or out — down on the roof; they don't look out the window very much.

MR. HUNTER: On that floor.

MR. HUDNUT: And this floor, too.

MR. HUNTER: You will have very few ambulatory patients. As soon as they are able to walk, they are taken out and they go home.

MR. BELLUSCHI: They won't have any chance or desire to look out.

MR. NEILD: One of our first air-conditioned hospitals.

MR. HUNTER: Yes, sir. We had originally planned to air-condition only the operating suites and things of that nature but there have been such demands for completely air-conditioned hospitals that the Commissioner says we are going to have to cut space to do it, if we are going to have to, we will do it.

CHAIRMAN FINLEY: Are there any other questions? Would you like to take it under consideration?

MR. REILLY: The two nursing centers.

MR. HUNTER: One in the middle of each, Mr. Reilly. I would be happy to show you that detailed plan if you would like to see it. Right in the middle is the nursing center with mobility rooms and all the features adjacent to that. At night, they plan to abandon these two stations and just set up a minimum station for night control. That is one reason we are having that straight aisle across there.

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MR. NEILD: No. Personally, I think it is a good presentation.

MR. HUNTER: Thank you, sir.

MR. BELLUSCHI: It is at the right time, too.

CHAIRMAN FINLEY: Yes, we are glad you brought it in at this stage.

MR. HUNTER: I was a little leery of bringing in sketches that were not more finished than those.

MR. BELLUSCHI: That is what we really appreciate more and we would like to see the detail. When I asked you about it, I thought that this trim around was a little bit thicker than it needs to be. I am sure that this is very preliminary and I think that this, by having it --

MR. HUNTER: If you will approve it in general, I will bring back the details later.

MR. BELLUSCHI: I move approval.

MR. NEILD: Second.

MR. HUDNUT: Second.

CHAIRMAN FINLEY: All in favor say aye.

(The motion was then put to a vote and unanimously carried.)

CHAIRMAN FINLEY: Thank you, gentlemen.

MR. HUNTER: You would like to see the entrance details and the trim details. When we get to that stage, I will ask permission to come back.

CHAIRMAN FINLEY: We will be glad to have you.

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MR. BELLUSCHI: It is at the right time, too.

CHAIRMAN FINLEY: Yes, we are glad you brought it in at this stage.

MR. HUNTER: I was a little leery of bringing in sketches that were not more finished than those.

MR. BELLUSCHI: That is what we really appreciate more and we would like to see the detail. When I asked you about it, I thought that this trim around was a little bit thicker than it needs to be. I am sure that this is very preliminary and I think that this, by having it --

MR. HUNTER: If you will approve it in general, I will bring back the details later.

MR. BELLUSCHI: I move approval.

MR. MEILD: Second.

MR. HUNKIN: Second.

CHAIRMAN FINLEY: All in favor say aye.

(The motion was then put to a vote and unanimously carried.)

CHAIRMAN FINLEY: Thank you, gentlemen.

MR. HUNTER: You would like to see the entrance details and the trim details. When we get to that stage, I will ask permission to come back.

CHAIRMAN FINLEY: We will be glad to have you.

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

February 11, 1953

Dear Mr. Hunter:

The preliminary drawings of the proposed District of Columbia Hospital Center, which you presented to the Commission of Fine Arts at their meeting on February 3, 1953, were considered by the Commission.

The Commission of Fine Arts approved the designs.

For The Commission of Fine Arts:

Sincerely yours,

Sgd.
David E. Finley,
Chairman.

Mr. L. L. Hunter,
Assistant Supervising Architect,
Design Branch, Public Buildings Service,
General Services Administration,
Washington D. C.

EXHIBIT H-1

C O P Y

UNITED STATES SENATE
Committee on
Rules and Administration

January 30, 1953

Honorable David E. Finley, Chairman
Commission of Fine Arts
Interior Department Building
Washington D. C.

Dear Mr. Finley:

Enclosed you will find copies of S. J. Res. 5, introduced by Senator Maybank of South Carolina, which authorizes the American Battle Monuments Commission to prepare plans and estimates for the erection of a suitable memorial to General John J. Pershing.

I would appreciate your advice as to the feasibility of this legislation.

Sincerely,

Sgd.
WILLIAM E. JENNER
Chairman

wej/dstc
Enclosures

EXHIBIT I

EXHIBIT 1

UNITED STATES SENATE
Committee on
Rules and Administration

January 30, 1953

Honorable David D. Finley, Chairman
Commission of Fine Arts
Interior Department Building
Washington D. C.

Dear Mr. Finley:

Enclosed you will find copies of
S. 1. Res. 5, introduced by Senator Maybank
of South Carolina, which authorizes the American
Battle Monuments Commission to prepare plans
and estimates for the erection of a suitable
memorial to General John J. Pershing.

I would appreciate your advice as to the
feasibility of this legislation.

Sincerely,

Sgd.
WILLIAM E. JENNER
Chairman

wej/dcb
Enclosures

83D CONGRESS
1ST SESSION

# S. J. RES. 5

IN THE SENATE OF THE UNITED STATES

JANUARY 7 (legislative day, JANUARY 6), 1953

Mr. MAYBANK introduced the following joint resolution; which was read twice and referred to the Committee on Rules and Administration

# JOINT RESOLUTION

To authorize the American Battle Monuments Commission to prepare plans and estimates for the erection of a suitable memorial to General John J. Pershing.

*Resolved by the Senate and House of Representatives of the United States of America in Congress assembled,* That the American Battle Monuments Commission, whose former Chairman was the late John J. Pershing, General of the Armies of the United States, is authorized and directed to prepare plans and estimates for the erection of a suitable memorial to General John J. Pershing, together with recommendations with respect to site, design, and materials, for submission to the Congress at as early a date as practicable.

Such plans shall, prior to submission to the Congress, be approved by the National Commission of Fine Arts with respect to the design and materials to be used.

83D CONGRESS
1ST SESSION

# S. J. RES. 5

## JOINT RESOLUTION

To authorize the American Battle Monuments Commission to prepare plans and estimates for the erection of a suitable memorial to General John J. Pershing.

By Mr. MAYBANK

JANUARY 7 (legislative day, JANUARY 6), 1953

Read twice and referred to the Committee on Rules and Administration

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

February 9, 1953

Dear Senator Jenner:

The Commission of Fine Arts, at their meeting held on February 3, 1953, gave consideration to S. J. Res. 5, which you submitted with your letter of January 30, for advice as to the feasibility of this legislation.

The Commission of Fine Arts would be very glad to see a memorial erected to General John J. Pershing; and in the event of approval of the legislation by Congress, we would be pleased to advise as to the type, design, and site of the proposed memorial, and to the materials to be used as recommended by The American Battle Monuments Commission.

For The Commission of Fine Arts:

Sincerely yours,

Sgd.
David E. Finley,
Chairman.

Honorable William E. Jenner, Chairman,
Committee on Rules and Administration,
United States Senate,
Washington D. C.

EXHIBIT J

JOINT RESOLUTION

S. J. RES. 3

(Joint resolution authorizing the Congress to [illegible] the Commission of Fine Arts with [illegible] and relating to [illegible])

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

February 9, 1953

Dear Senator Benner:

The Commission of Fine Arts, at their meeting held on February 3, 1953, gave consideration to S. 1. Res. 3, which you submitted with your letter of January 30, for advice as to the feasibility of this legislation.

The Commission of Fine Arts would be very glad to see a Memorial erected to General John J. Pershing; and in the event of approval of the legislation by Congress, we would be pleased to advise as to the type, design, and site of the proposed memorial, and to the materials to be used as recommended by The American Battle Monuments Commission.

For The Commission of Fine Arts:

Sincerely yours,

Geo.
David E. Finley,
Chairman.

Honorable William E. Benner, Chairman,
Committee on Rules and Administration,
United States Senate,
Washington D. C.

C O P Y

JOINT COMMITTEE ON THE NATIONAL CAPITAL
1135 - 21st Street, N. W.

January 5, 1953

Mr. David E. Finley, Chairman
National Commission of Fine Arts
National Gallery of Art
Washington 25, D. C.

My dear Mr. Finley:

I believe Mr. Rath has already informed you of my dismay at learning of the proposed building at Fort Belvoir of a 500 bed Veternas Hospital in concrete blocks! As the Commission of Fine Arts, I believe, established the type of architecture for the buildings on this, the old Fairfax, estate and took such an interest in the original design for the post, I can only hope that you will feel impelled to intercede with the Secretary of Defense or the Secretary of the Army to secure reconsideration of the present project.

This enormous building, larger than the George Washington University Hospital on Washington Circle, in the proposed warehouse-like construction is to be located near the main entrance road and will certainly be the most prominent thing in an otherwise pleasant landscape and strike a disastrously discordant note.

Considerations of economy at this time manifestly preclude any objection being made to the location selected but the additional cost (perhaps 1 1/2% of the total cost) of treating it architecturally so as to harmonize, as far as practicable, with the neighboring buildings can hardly be so great as to justify a structure so very objectionable esthetically.

Any help you can give in the emergency will, I am sure, be greatly appreciated by all of us interested in this show Army post in the National Capital region. I understand that the matter is underway and contracts are to be let in the near future.

We were very sorry you could not get to the last meeting of the Joint Committee on the National Capital. The members were particularly articulate as to the proper development of this metropolitan area as the seat of the Federal Government and I feel my interest in this case is in accord with the Committee's general policy, though of course it has not been possible to get another meeting and Committee action on the Veterans Hospital at Fort Belvoir, of which I have only just obtained information in a round about manner.

Very sincerely yours,

U. S. Grant, 3rd
Chairman

USG:bs

EXHIBIT K

JOINT COMMITTEE ON THE NATIONAL CAPITAL
1325 - 31st Street, N. W.

January 5, 1953

Mr. David E. Finley, Chairman
National Commission of Fine Arts
National Gallery of Art
Washington 25, D. C.

My dear Mr. Finley:

I believe Mr. Bath has already informed you of my plans at learning of the proposed building at Fort Belvoir of a 500 bed Veterans Hospital in concrete blocks! As the Commission of Fine Arts, I believe, established the type of architecture for the buildings on this, the old Fairfax, estate and took such an interest in the original design for the post, I can only hope that you will feel impelled to intercede with the Secretary of Defense or the Secretary of the Army to secure reconsideration of the present project.

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Very sincerely yours,

U. B. Grant, 3rd
Chairman

USG:ba

EXHIBIT K

C O P Y

The Regents of the Smithsonian Institution, The Commission of Fine Arts, and Miss Katharine N. Rhoades, or Mrs. Eugene Meyer, as provided in Paragraph 4 of the Codicil to the Will of the late Charles L. Freer, have examined the following objects:

1 Gilt bronze belt hook, inlaid, Chinese, Chou dynasty.

1 Bronze axe. Chinese, Shang dynasty.

1 Bronze crossbow lock, inlaid. Chinese, Chou dynasty.

1 Bronze vessel of the type ting. Chinese, Shang dynasty.

1 Bronze vessel of the type kuei. Chinese, Chou dynasty.

1 Bronze vessel of the type chüeh. Chinese, Shang dynasty.

1 Jade pendant in the form of a mask. Chinese, Chou dynasty.

1 Pottery jar. Chinese, Sung dynasty. Ting yao.

1 Bronze plate, inlaid with silver. Syrian, 13th century.

1 Manuscript (Haft Monzar), illuminated by Shaikhzada. Persian, dated 940-1533 A. D.

1 Miniature drawing by Qulī Jān. Persian, late 16th century.

1 Miniature depicting lady reclining. Persian, early 17th century.

1 Miniature drawing depicting man in attitude of prayer. Persian, early 16th century.

1 Mughal painting, presenting Emperor Babur, signed Haydar Mirza. Indian, about 1600 A. D.

1 Pen and ink drawing, love scene. Persian, mid-17th century.

1 Miniature, ibex in forest, by Mansour and Naha (double face). Indian, Mughal, early 17th century.

1 Miniature, battle scene, by Mahmūd Musawwir. Persian, early 16th century.

1 Miniature, battle scene by Mahmūd Musawwir. Persian, early 16th century.

1 Painting - Zafar-Nāma. Indian, Mughal, early 17th century.

EXHIBIT L

COPY

The Regents of the Smithsonian Institution, The Commission of Fine Arts, and Miss Katharine N. Rhoades, or Mrs. Eugene Meyer, as provided in Paragraph 4 of the Codicil to the Will of the late Charles L. Freer, have examined the following objects:

1 Gilt bronze belt book, inlaid, Chinese, Chou dynasty.

1 Bronze axe. Chinese, Shang dynasty.

1 Bronze crossbow lock, inlaid. Chinese, Chou dynasty.

1 Bronze vessel of the type ting. Chinese, Shang dynasty.

1 Bronze vessel of the type kuei. Chinese, Chou dynasty.

1 Bronze vessel of the type chüeh. Chinese, Shang dynasty.

1 Jade pendant in the form of a mask. Chinese, Chou dynasty.

1 Pottery jar. Chinese, Sung dynasty. Ting yao.

1 Bronze plate, inlaid with silver. Syrian, 13th century.

1 Manuscript (Hafiz Monzer), illuminated by Shaikhzada. Persian, dated 940-1533 A. D.

1 Miniature drawing by Qazi Jan. Persian, late 16th century.

1 Miniature depicting lady reclining. Persian, early 17th century.

1 Miniature drawing depicting man in attitude of prayer. Persian, early 16th century.

1 Nughal painting, presenting Emperor Babur, aligned Mayer Miran. Indian, about 1600 A. D.

1 Pen and ink drawing, love scene. Persian, mid-17th century.

1 Miniature, lion in forest, by Mansour and Baba (double face). Indian, Mughal, early 17th century.

1 Miniature, battle scene, by Mahmud Muzawwir. Persian, early 16th century.

1 Miniature, battle scene by Mahmud Muzawwir. Persian, early 16th century.

1 Painting - Nafar-Nama. Indian, Mughal, early 17th century.

EXHIBIT L

1 Painting depicting Krishna. Indian, Mughal, late 16th century.

1 Miniature depicting Qublai Khan. Indian, early Mughal, second half 16th century.

1 Miniature depicting lion hunt. Persian, mid-16th century.

1 Pottery platter, Nishapur. Persian, 10th century.

1 Lustre painted jar, with robed figures and birds. Persian, Rayy, 10th century.

1 pair Silver Doors. Persian, 1124 H. (1712 A. D.).

which have been recommended for purchase for the Freer Gallery of Art by Mr. A. G. Wenley, Director, and they hereby approve the purchase.

For the Regents of the Smithsonian Institution.

February 3, 1953

David E. Finley, Chairman

For the Commission of Fine Arts

1 painting depicting Krishna. Indian, Mughal, late 16th century.

1 Miniature depicting Dublai Khan. Indian, early Mughal, second half 16th century.

1 Miniature depicting lion hunt. Persian, mid-16th century.

1 Pottery platter, Nishapur. Persian, 10th century.

1 Lustre painted jar, with robed figures and birds. Persian, Rayy, 10th century.

1 pair Silver Doors. Persian, 1154 H. (1742 A. D.).

which have been recommended for purchase for the Freer Gallery of Art by
r. A. G. Wenley, Director, and they hereby approve the purchase.

For the Regents of the Smithsonian Institution.

David I. Finley, Chairman

ebruary 3, 1953

For the Commission of Fine Arts